

CHIVALRIC LANGUAGE AND STYLE IN **DON QUIJOTE**

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A DISSERTATION PRESENTED TO THE GRADUATE COUNCIL OF
THE UNIVERSITY OF FLORIDA
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE
DEGREE OF DOCTOR OF PHILOSOPHY

UNIVERSITY OF FLORIDA
1970

ACKNOWLEDGMENTS

I would like to acknowledge my indebtedness to the members of my Supervisory Committee, and especially Drs. Allen and Hower, whose guidance and contributions in time and effort have been greatly appreciated. I must also express my gratitude to my wife Nancy, without whose encouragement all would have been lost.

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INTRODUCTION

This dissertation had its origin in repeated readings of Don Quijote, during which I became particularly interested in the archaic language employed by Don Quijote in imitation of his heroes from the novels of chivalry. The scope of this interest was gradually broadened to the extent that this dissertation is the result. In effect, this is not unlike the first step of Leo Spitzer's "philological circle" which he describes as being "struck by a detail, followed by a conviction that this detail is connected basically with the work of art."¹

I discovered that the chivalric style of Cervantes' novel has at best been only imperfectly treated. In fact, of all the features of Don Quijote, style has probably been studied least, although it has been commented on by practically every student of the work. The major critical work of sustained length dealing with the novel's style is Helmut Hatzfeld's El "Quijote" como obra de arte del lenguaje,² which must remain the starting point for any study of the style of Don Quijote. Joaquín Casaldueiro's Sentido y forma del "Quijote"³ is also largely a stylistic study, but its value is directly related to its author's conception of the term "Baroque" and does not begin to approach Hatzfeld's

work in comprehensiveness or critical value. Among the authors of shorter studies having to do with more limited features of the style of Don Quijote, the following might be singled out for praise: Amado Alonso,⁴ Edward C. Riley,⁵ Martín de Riquer,⁶ Cecilia de Lara,⁷ and Leo Spitzer.⁸ The lack of stylistic studies related to Don Quijote, and to Cervantes' work in general, has been noted several times. Martín de Riquer has stated that the style of Don Quijote is an aspect "sobre el que evidentemente no se ha dicho todavía la última palabra."⁹ William L. Fichter's opinion was similar: "Mucho queda por estudiar del estilo de Cervantes, tanto desde el punto de vista histórico como desde el estético, y quizá entre las más importantes e interesantes tareas que quedan por hacer esté un examen más minucioso de sus obras en busca de reflejos de su temperamento artístico."¹⁰

Within the general realm of the style of Don Quijote, the specific matter that concerns us, the chivalric style, has as a rule only been remarked on in passing and has often been misunderstood. The following are typical comments on the chivalric style in Don Quijote; confusing and contradictory as they are, they can lead to the heart of the chivalric style in Cervantes' novel. "El caballero llega a la burlesca afectación y el rígido lenguaje de la andante caballería."¹¹ "Pocas veces se advierte en la obra cervantina el estilo estudiado y retórico, y cuando así es, como en el discurso a los cabreros (I, 11), o en el de las armas y letras (I, 38),

un propósito definido lo justifica: satirizar el estilo ampuloso y artificial de los libros de caballerías."¹² When Don Quijote "is evidently moved by the spirit of the Romances of Chivalry . . . he is archaic and poetical."¹³ "Hay muestras del estilo redundante y afectado, como cuando don Quijote imita el lenguaje de los libros de caballerías; del estilo retórico y brillante, en el discurso de la dichosa edad; del estilo arcaico, cuando don Quijote saluda a las mozas de la venta en su primera salida."¹⁴ "Never is [Cervantes] false, or affected, or vain with the vanity of the pen, except in the way of burlesque, and to suit the character speaking, or the situation."¹⁵ "Otros trozos del Quijote, retóricos y afectados de propósito, o chistosamente arcaicos . . . [son] parodias del lenguaje culto y altisonante de los libros de caballerías."¹⁶ In Don Quijote there is "una jerga ironizante plena de humor, hinchada, toda ella imitada de las novelas de caballerías. . . . Una intención crítica del falso lenguaje pomposo se comprueba en la creciente ironía para con el mal estilo caballeresco."¹⁷ "Cervantes en el lenguaje del Quijote parodia la afectación ridícula de los horribles preciosismos arrítmicos del estilo caballeresco."¹⁸ In the chivalric style "são abundantes as imagens e metáforas, a língua é redundante, antiquada, de acôrdo com a figura de D. Quixote, cavaleiro andante. . . . Quando D. Quixote se esquece por algum tempo das lutas e batalhas usa uma língua fluente e clara."¹⁹

These eight statements provide a representative sampling of critical opinion of what is characteristic of the chivalric style. Though most of them do not use this particular term, they do refer to parody, satire, burlesque, etc., of the novels of chivalry, which for our purposes amounts to essentially the same thing. Most of these critics are vague as to what they mean by the chivalric style and some of them are contradictory. The chivalric style was called "la burlesca afectación y el rígido lenguaje," "el estilo estudiado y retórico," "archaic and poetical," "estilo redundante y afectado . . . retórico y brillante . . . arcaico," "false, or affected, or vain," "retóricos y afectados, o chistosamente arcaicos," "falso lenguaje pomposo," "la afectación ridícula de los horribles preciosismos arrítmicos del estilo caballeresco," "redundante, antiquada." To refer to a style as being affected (four times), archaic (four times), rhetorical (three times), false (twice), rigid, studied, poetic, brilliant, vain, and pompous is to be completely confusing. The only term here specific enough to have real significance is one of the most often repeated: archaic. Let us look in more detail at what the most observant scholars have had to say about archaism used as parody in Don Quijote.

Emilio Carilla characterizes the chivalric style of Don Quijote thus: "arcaísmos, frases hechas, juegos de palabras, retratos, descripciones . . .: a veces, parodia, y

a veces no."²⁰ Obviously, word-play, descriptions, etc., characterize other styles in the novel in addition to the chivalric. Unsupported by examples, Carilla's generalities are of little use in a serious attempt to distinguish the chivalric style from others in the novel.

Cejador is more specific and more valuable to us when he observes that the f- is substituted for h- "cuando quiere remedar el habla antigua caballeresca"²¹ and cites examples, and when he notes that the second person plural -ades ending in proparoxytones is regular throughout Don Quijote, whereas with other accentuation "puede decirse que en todos estos casos hay afectada imitación del estilo antiguo."²² Here, then, are two specific traits of the parodic chivalric style that we can look for. Cejador also cites five excellent examples of the chivalric style in Don Quijote, but does not make further observations on the characteristics of the language.²³

Diego Clemencín, throughout his commentary on Don Quijote, notes from time to time that Cervantes consciously, and for the purposes of parody, imitates the language of the novels of chivalry. For example, when Don Quijote greets the "ladies" at the "castle" with "Non fuyan las vuestras mercedes . . .:"²⁴ "Ya se notó . . . la propiedad con que se pone en boca de D. Quijote este lenguaje sembrado de arcaísmos. Al paso se aprovecha Cervantes de esta circunstancia para poner en ridículo, conforme al propósito general

de su obra, los libros de caballerías, los cuales, unos por ser realmente antiguos, usaban del lenguaje del siglo en que se escribieron, y otros afectaban imitarlos."²⁵ By drawing attention to individual archaisms and in comparing their use in Don Quijote to their use in various novels of chivalry, Clemencín provides valuable clues in further understanding the parodic chivalric style of Cervantes. It might be added here that probably no one since Clemencín has read Don Quijote with such an extensive background in the novels of chivalry; his insights into the relationships between the latter and Cervantes' novel have proven invaluable to this writer, and are essential to a true understanding of the role of the chivalric theme and style in Don Quijote. Clemencín himself says: "De propósito suelo extenderme en las noticias tomadas de los libros caballerescos, porque siendo éstos cada día más raros, y por consiguiente menos conocidos, pueden los lectores tener alguna mayor idea del enemigo con que tuvo que pelear Miguel de Cervantes."²⁶

Martín de Riquer is one of the few contemporary scholars who have underscored the essential nature and importance of the parodic chivalric style in Don Quijote:

Conviene insistir en un aspecto paródico del Quijote que advertían perfectamente con toda su intención los lectores del siglo XVII y que actualmente son muy pocos los que lo pueden percibir. Se trata del constante remedo burlesco del estilo de los libros de caballerías y el lenguaje cómicamente arcaico que puso Cervantes en boca de don Quijote. El lector actual no especializado, cuando

encuentra en la novela formas como "Non fuyades," "fermosas señoras," "habedes fecho," "maguer," "cautivo," etc., ha de tener en cuenta que tales voces eran ya arcaicas en tiempos de Cervantes.²⁷

Riquer recognizes that the use of archaisms "constituye la piedra de toque de los pasajes paródicos."²⁸

Cecilia de Lara has made an important contribution to the understanding of the nature of the chivalric style in Don Quijote, and has clearly distinguished between chivalric and rhetorical styles, giving specific examples of how archaism characterizes the chivalric style of Don Quijote.²⁹

Even more confusing and contradictory than the characterizations of chivalric style in Don Quijote referred to above are the statements made by critics with regard to the passages in Don Quijote which they consider representative of the chivalric style. All those cited above, as previously noted, say that when Cervantes, usually through Don Quijote, parodies or ridicules the novels of chivalry he uses this style. Palacín Iglesias considers the Golden Age and Arms and Letters speeches by Don Quijote the best examples. Lara says that when Don Quijote does not assume his specifically chivalric role, his language is "fluyente e clara" as opposed to his chivalric speech which is "redundante, antiquada." In fact, she distinguishes very sharply between an "estilo erudito," the chivalric style, and an "estilo culto," non-chivalric but cultured or learned style, such as Don Quijote employs in his Golden Age and Arms and Letters speeches.³⁰

Romera-Navarro distinguishes three distinct styles rather than two: (1) "estilo redundante y afectado" which Don Quijote uses when imitating the novels of chivalry, (2) "estilo retórico y brillante" which he uses for his Golden Age speech, etc., and (3) "estilo arcaico" which he uses when addressing the girls at the inn. If Romera-Navarro indeed means that there are three distinct styles here, then the chivalric style does not include the archaic, and when he hails the two prostitutes at the inn Don Quijote is not using a chivalric style. It might seem more likely, however, that Romera-Navarro means that these are really two aspects of the same general chivalric style. But then if this is the case, the "estilo retórico y brillante" of the Golden Age speech must be a third aspect of the same style, which would put Romera-Navarro in agreement with Palacín Iglesias rather than with Lara as it first appeared.

Lara's distinction is the most logical. Romera-Navarro is confusing to the reader, as are many of those who have written on Cervantes, and is in fact incorrect in his statements.

There is another point on which the opinions of the critics are at wide variance. This concerns Cervantes' attitude toward the novels of chivalry as reflected in Don Quijote, or, in other words, the relationship between these novels and Don Quijote. Cervantes' stated objections to the chivalric novels are not specifically the issue here.³¹

Criticism had tended to fall into two main, and opposing, categories. First there are those who believe that Don Quijote is, among other things, a parody of the novels of chivalry, and therefore that the attitude toward these novels as presented in Don Quijote is essentially negative and critical. The belief of José Ortega y Gasset might be taken as representative of this group: "Para la estética es esencial ver la obra de Cervantes como una polémica contra las caballerías."³² Most of the critics cited above would share this opinion, and it has probably become the most commonly held view on this matter in the twentieth century. Martín de Riquer very emphatically takes this point of view: "Se ha llegado a decir que el Quijote era un gran libro de caballerías, o la sublimación o idealización de este género, sin advertir que es precisamente todo lo contrario, o sea su parodia."³³ Riquer briefly sums up the opposing view, one which might be called essentially a "nineteenth-century" opinion, of which Menéndez y Pelayo and Cejador y Frauca were leading exponents. For them Don Quijote was the last and the greatest novel of chivalry. The latter, for example, proclaims: "En lo hondo de la novela caballeresca había una gran poesía. Cervantes estaba enamorado de ella. . . . ¿Qué es don Quijote, sino un verdadero caballero andante? ¿Y cómo lo ama Cervantes! ¿Y qué poesía en don Quijote!"³⁴

Are these two groups as directly opposed as they at first seem? J. G. Riewald, in an excellent study on the

nature of parody, insists that all great parody stems from an admiration of that which is parodied, and that admiration is as essential an aspect of parody as humor.³⁵ Perhaps these two divergent views can profitably be reconciled.

Still another problem presented by the presence of parody and the chivalric style in Don Quijote has to do with distribution. Fitzmaurice-Kelly says that "as Don Quijote progresses the parody of the books of chivalry becomes less insistent, the style grows more supple and adaptable."³⁶ Maldonado Ruiz feels that "desde los primeros capítulos, los libros de caballerías quedan en lugar secundario."³⁷ The opinion of Montoliu is that in Part II "la obra pierde por completo el aire de parodia y se eleva al plano superior de una ejemplar y universal comedia humana. Sería desconocer el Don Quijote, considerarlo exclusivamente como una parodia."³⁸ Diametrically opposed is Martín de Riquer, who says that "ni un solo momento pierde el Quijote su carácter paródico, pues precisamente en la sátira de los libros de caballerías se basa toda su estructura y el sucederse de sus episodios."³⁹ Federico de Onís adds that the novels of chivalry, "esta literatura fantástica, . . . está presente siempre en la obra de Cervantes como motivo de la locura del hidalgo de la Mancha. . . . Los libros de caballerías vienen a ser así el protagonista de la obra."⁴⁰

There is one final aspect of the chivalric style, indeed of Cervantes' style in general, which has too often

been completely ignored or not recognized at all. In fact, only a few students of Don Quijote--Hatzfeld, Tarr, and Lara--have even begun to realize its importance. I refer to the use of chivalric motifs, a phenomenon which Hatzfeld has studied with regard to Don Quijote's chivalric mission and "la sin par Dulcinea," but which can easily be extended, as will be shown in Chapter IV below, to other features of the chivalric style and language, and undoubtedly to the many other levels of style Cervantes employs.

Certainly a major consideration in all the aspects of style which have just been mentioned is that of imitation. Don Quijote considers himself a knight-errant, and, according to J. Huizinga, "the life of a knight is imitation."⁴¹ Don Quijote says:

. . . cuando algún pintor quiere salir famoso en su arte, procura imitar los originales de los más únicos pintores que sabe; y esta misma regla corre por todos los más oficios o ejercicios de cuenta que sirven para adorno de las repúblicas, y así lo ha de hacer y hace el que quiere alcanzar nombre de prudente y sufrido, imitando a Ulises, en cuya persona y trabajos nos pinta Homero un retrato vivo de prudencia y de sufrimiento, como también nos mostró Virgilio, en persona de Eneas, el valor de un hijo piadoso y la sagacidad de un valiente y entendido capitán, no pintándolo ni describiéndolo como ellos fueron, sino como habían de ser, para quedar ejemplo a los venideros hombres de sus virtudes. Desta mesma suerte, Amadís fue el norte, el lucero, el sol de los valientes y enamorados caballeros, a quien debemos de imitar todos aquellos que debajo de la bandera de amor y de la caballería militamos. Siendo, pues, esto así, como lo es, hallo yo, Sancho amigo, que el caballero andante que más le imitare estará más cerca de alcanzar la perfección de la caballería. (I, 25, 237)⁴²

The validity of the technique of imitation is established by Cervantes in the Prologue of Part I, when he has his friend say to him, "Sólo tiene que aprovecharse de la imitación en lo que fuere escribiendo, que cuanto ella fuere más perfecta, tanto mejor será lo que se escribiere" (I, Prol., 25). The Canon of Toledo, often considered a spokesman for Cervantes,⁴³ praises "la verisimilitud y . . . la imitación en quien consiste la perfección de lo que se escribe" (I, 47, 482); and says that "es que la imitación es lo principal que ha de tener la comedia" (I, 48, 486). Particularly as concerns Don Quijote and his role as a knight-errant, imitation is an important aesthetic criterion for Cervantes.⁴⁴

In addition to the difficulties involved in attempting to make sense out of the mass of criticism relating to this aspect of Don Quijote, another problem was encountered: the fact that reliable editions of most of the novels of chivalry are not available. By far the best of all the editions of chivalric novels is Edwin B. Place's edition of Amadís de Gaula (Madrid, 1959-1962), of which Vols. I-III have been published to date. Others are George T. Northup, ed., Tristán de Leonís (Chicago, 1928); Martín de Riquer, ed., Tirante el Blanco, 3 vols. (Barcelona, 1947-1949); Charles Philip Wagner, ed., El libro del cauallero Zifar (Ann Arbor, 1929); and Don Clarisel de las Flores (Sevilla, 1897). Two other well-known editions of chivalric novels

are found in the BAE and NBAE series and are edited by Cayangos (Amadís de Gaula and Las sergas de Esplandián) and Bonilla (Palmerín de Inglaterra, Olivares de Castilla, and four other short novels of less importance). These editions are of uneven quality and the two potentially most useful, Palmerín de Inglaterra and Las sergas de Esplandián, have had their language altered, or "modernized," in such a way as to make less valid any study of the language and style of these works. Other novels of chivalry, including most of those censured in Don Quijote, and therefore of interest as examples of the worst, although typical, aspects of chivalric style, simply do not exist in any sort of modern edition. Novels such as Belianís de Grecia, El Caballero de la Cruz, and Amadís de Grecia have not been so much as reprinted since the sixteenth century. It would be an interesting and worthwhile project to study the manuscripts of some of these novels and produce reliable modern editions of them which could then be used in stylistic and linguistic studies.

In Chapter I of the present study, then, I look first at the novels of chivalry and, using what data is available, draw some conclusions about the language and style of the novels of chivalry. In Chapter II attention is focused on literary parodies of this style which appear in various poems, novels (particularly Don Quijote), and plays. Here the common characteristics of these parodies

and the literary effect they produce are studied. In Chapter III, I look more closely at Cervantes' use of this type of parody in Don Quijote, relating it to other aspects of the novel, such as character development--particularly, of course, in relation to Don Quijote himself. Finally, in Chapters IV and V, I examine the role of chivalric motifs and chivalric names in Don Quijote and their relationship to the development of the novel.

I hope that several valuable results have come from this study. The first is a series of suggestions as to further possibilities for studies to be made in the areas of language and style of the novels of chivalry. As has already been suggested and as will be further pointed out later, the novels of chivalry have received little critical attention and offer wide areas for study. Second, I think that the chapter on literary parodies of the chivalric style sheds some light on the general phenomenon of parody in Spanish literature, another subject which has not been studied in great depth.

But the greatest values to be derived from this study are those concerning Don Quijote. In the first place, the novel is such a landmark in literature that any study which furthers the understanding or interpretation of it in any way, no matter how slight, must have critical value. Certainly the general question of the chivalric theme, style, etc., is not a simple one. Its role in Don Quijote has not

yet been fully understood. This dissertation is intended to clear up at least in part some of the confusion surrounding this feature of the style of Don Quijote.

NOTES

- ¹Linguistics and Literary History (Princeton, 1948), p. 27.
- ²Trans. M. C. de I. (Madrid, 1949).
- ³Madrid, 1949.
- ⁴"Las prevaricaciones idiomáticas de Sancho," Nueva revista de filología hispánica, II (1948), 1-20.
- ⁵"'El alba bella que las perlas cría': Dawn Description in the Novels of Cervantes," Bulletin of Hispanic Studies, XXXIII (1956), 125-137.
- ⁶"Don Quijote, caballero por escarnio," Clavileño, VII, No. 41 (Sept.-Oct., 1956), 47-50.
- ⁷"Estilo e ritmo no Quixote," Miscelânea Universitas (Sorocaba, São Paulo), II (1956), 29-59.
- ⁸"Linguistic Perspectivism in the Don Quijote," Linguistics and Literary History, and "On the Significance of Don Quijote," Modern Language Notes, LXXVII (1962), 113-129.
- ⁹Cervantes y el "Quijote" (Barcelona, 1960), p. 227.
- ¹⁰"Estudios cervantinos recientes (1937-1947)," Nueva revista de filología hispánica, II (1948), 100.
- ¹¹Martín Alonso, Ciencia del lenguaje y arte del estilo (Madrid, 1953), p. 46.
- ¹²Gregorio B. Palacín Iglesias, "El Quijote y la lengua española," Le lingue del mondo, XVI (1951), 271.
- ¹³Arthur St. Clair Sloan, "The Pronouns of Address in Don Quijote," Romanic Review, XIII (1922), 70.

¹⁴M. Romera-Navarro, Historia de la literatura española (New York, 1928), p. 266.

¹⁵Henry Edward Watts, Life of Miguel de Cervantes Saavedra (London, 1891), p. 179.

¹⁶Marcelino Menéndez y Pelayo, "Cultura literaria de Miguel de Cervantes y elaboración del Quijote," San Isidoro, Cervantes y otros estudios (Buenos Aires, 1942), p. 97.

¹⁷Hatzfeld, El "Quijote" como obra, pp. 9-10.

¹⁸Ibid., p. 335.

¹⁹Lara, "Estilo e ritmo," p. 35.

²⁰"Cervantes, testimonio de épocas artísticas," Boletín del Instituto de Investigaciones Literarias, VII (1953), 83.

✓²¹Julio Cejador y Frauca, La lengua de Cervantes, I (Madrid, 1905), 57.

²²Ibid., pp. 129-130.

²³Ibid., p. 552.

²⁴Diego Clemencín, ed., annotated by Miguel de Toro Gómez, Don Quijote de la Mancha, Vol. I (Paris, 1910), 23, n. 6.

²⁵Ibid., p. 60, n. 1.

²⁶Ibid., II, 422-424, n. 2.

✓²⁷Cervantes y el "Quijote," pp. 189-190.

²⁸"Don Quijote, caballero," p. 49.

²⁹"Estilo e ritmo," pp. 33, 39, 57.

³⁰Ibid., p. 37.

³¹These, along with the criticisms of his contemporaries, will be mentioned in Chapter I.

³²Meditaciones del "Quijote" (Madrid, 1914), p. 170.

³³Cervantes y el "Quijote," p. 186.

³⁴Historia de la lengua y literatura castellana, III (Madrid, 1915), 220.

³⁵"Parody as Criticism," Neophilologus, I, No. 1 (1950), 128.

³⁶James Fitzmaurice-Kelly, Chapters on Spanish Literature (London, 1908), p. 156.

³⁷Antonio Maldonado Ruiz, Cervantes, su vida y sus obras (Barcelona, 1947), p. 142.

³⁸Manuel de Montoliu, Literatura castellana, 4th ed. (Barcelona, 1937), pp. 386-387.

³⁹Cervantes y el "Quijote," p. 120.

⁴⁰España en América (Madrid, 1955), pp. 333-334.

⁴¹The Waning of the Middle Ages (London, 1927), p. 60. Huizinga also discusses the "illusion of society based on chivalry [which] curiously clashed with the reality of things," p. 56.

⁴²This and all subsequent citations from Don Quijote are from the edition of Martín de Riquer (Barcelona, 1958). This edition was chosen because of its convenient size as well as on account of its excellence. The citations in the text indicate the part and chapter numbers of Don Quijote and the page of this edition on which the material is located. In the conversation with Sancho in the Sierra Morena from which the quote in the text is taken, Don Quijote goes on to use the verb imitar seven more times. I find it impossible to accept statements such as Gregorio B. Palacín Iglesias' that "En primer lugar, Don Quijote no se limita a imitar a ningún caballero, ni siquiera Amadís pues generalmente tiene pensamiento propio y acción autónoma e independiente

de los libros de caballerías," En torno al "Quijote," 2nd ed. (Madrid, 1956), p. 25, or Eugenio Guzman's that "Cervantes no pulió ni imitó la antigua novela caballeresca, puesto que en literatura y en arte es imposible apropiarse lo ajeno y que no se ama," El "Quijote" y los libros de caballerías (Barcelona, n. d.), p. 97. One of the main purposes of this dissertation is to demonstrate the extent to which the language of the novels of chivalry is imitated in Don Quijote.

⁴³See. Edward C. Riley, Cervantes's Theory of the Novel (Oxford, 1962), p. 29.

⁴⁴Ibid., pp. 61-66.

CHAPTER I

THE STYLE OF THE NOVELS OF CHIVALRY

This chapter is to serve primarily as background material for the chapters that follow. It is a critical review and summary of those studies, alluded to in the Introduction, which have to do with the language and style that characterize the novels of chivalry, especially Amadís de Gaula. The reader will be struck by apparent differences on the part of the critics, gaps and faults in the scholarship, and inconsistencies on the part of the authors of the various chivalric novels.

In Saragossa in the year 1508 Garci Rodríguez de Montalvo published Los cuatro libros del virtuoso cauallero Amadís de Gaula. He had taken an earlier, more primitive, three-volume work, relating the story of the valiant knight Amadís de Gaula, and edited and retold it, expanding it to four volumes, the final volume being entirely of his own invention. This publishing event gave impetus to a vogue which was to enthrall not only Spain but virtually all of Europe. Montalvo and other authors related the further adventures of Amadís and his numerous sons, grandsons, etc., expanding the "Amadís Cycle" into a series of over twenty

novels. A rival series known as the "Palmerín Cycle" was begun in 1511 with Palmerín de Oliva. There were other series and many individual novels in this genre. They enjoyed a tremendous popularity, but at the same time were the object of much criticism.

Martín de Riquer has made a convenient and logical organization of the various types of criticism which sixteenth-century moralists and serious critics directed at the novels of chivalry:

- (1) The authors of the novels of chivalry are:
 - a. lazy and unoccupied, and waste their time writing absurdities.
 - b. illiterates who write badly.
 - c. liars, enemies of the truth and history.
- (2) Those who read novels of chivalry are:
 - a. inclined to sensuality and vice.
 - b. lazy, wasters of time.
- (3) Because of (1) and (2) the novels of chivalry should be prohibited, revised or burned; it cannot be understood how such books are permitted to be printed.¹

More than twenty well-known sixteenth-century writers, including Luis Vives, Pero Mexía, Alfonso de Valdés, Fray Luis de Granada, Malón de Chaide, and Fray Antonio de Guevara, are represented by the above criticisms. Riquer also

shows how Cervantes, in Don Quijote, levels each of these criticisms at these chivalric novels.²

Of these complaints, the one which is of interest here is that the novels of chivalry are badly written, or that their style is bad. In Don Quijote, Cervantes has the Canon of Toledo say that such novels "son en el estilo duros" (I, 47, 482). The priest agrees and adds that "son más dignos de reprehensión los que hasta aquí han compuesto semejantes libros sin tener advertencia a ningún buen discurso, ni al arte y reglas por donde pudieran guiarse y hacerse famosos en prosa, como lo son en verso los dos príncipes de la poesía griega y latina" (I, 48, 484). During the inquisition held in Don Quijote's library by the priest and the barber, style is one of the criteria by which the chivalric novels are judged. Florismarte de Hircania, for example, is condemned to the fire largely because of "la dureza y sequedad de su estilo" (I, 6, 69), while Tirante el Blanco is preserved because "por su estilo, es éste el mejor libro del mundo" (I, 6, 72). In the early pages of his novel Cervantes cites an example of the chivalric prose of Feliciano de Silva: "La razón de la sinrazón que a mi razón se hace, de tal manera mi razón enflaquece, que con razón me quejo de la vuestra fermosura; . . . los altos cielos que de vuestra divinidad divinamente con las estrellas os fortifican, y os hacen merecedores del merecimiento que merece la vuestra grandeza" (I, 1, 37). Passages such as

these, says Cervantes, were the immediate cause of Don Quijote's madness: "Con estas razones perdía el pobre caballero el juicio" (I, I, 37).

Many of the critics of the chivalric novels had their favorites which they considered lacking the faults of the others. Cervantes preferred Amadís de Gaula, Palmerín de Inglaterra, and Tirante el Blanco. The tastes of others varied, but the Amadís was almost always included among the laudable representatives of the genre. This was invariably due to its style as much as to all other factors. Even the meticulous Juan de Valdés praises its style, though with some reservations: "Entre los que an escrito cosas de sus cabeças comunmente se tiene por mejor estilo el dél que escribió los quatro libros de Amadís de Gaula, y pienso que tienen razón, bien que en muchas partes va demasiadamente afetado y en otras muy descuidado; unas veces alça el estilo al cielo y otras lo abaxa al suelo."³ Literary criticism through the centuries has followed the same pattern: general condemnation of the novels of chivalry and general praise of Amadís de Gaula, particularly with respect to style.

Most of the statements quoted in the Introduction as describing the chivalric style of Don Quijote also refer to the novels of chivalry in general. Others have also criticized the style of these novels. Cejador mentions the "rimbombante lenguaje de los libros de caballerías."⁴

Jean Cassou refers to their style as "pomposo y formulario."⁵ Bell mentions "the absurd rhetoric of the romances of chivalry."⁶ Riquer calls the chivalric style "altisonante."⁷

Turning to the Amadís specifically, we see lavish, but usually unenlightening, praise of its style. "El estilo es excelente; el lenguaje correcto."⁸ According to Menéndez y Pelayo, the Amadís is characterized by "la graciosa castidad de su estilo";⁹ and the novel's prose is "muy retórica y pulida."¹⁰ "El estilo es rodado y suave, naturalmente elegante, y muy castizo en el lenguaje."¹¹ The style of the Amadís is "elegantísimo" according to Riquer.¹² Romera-Navarro is correct when he remarks of the Amadís that "la excelencia de su estilo y lenguaje ha sido elogiada unanimamente en todo tiempo."¹³

It is not necessary to continue to cite examples. Criticism has consistently held that the style of the novels of chivalry is "bad" and that of Amadís de Gaula "good." But these statements have seldom been backed up with specifics. In fact, until about the last decade and a half, there were no systematic studies concerning the language or style of any of the novels of chivalry.

In 1954 Barton Sholod anticipated the subsequent interest in the chivalric novels.¹⁴ His work is limited by the edition of the Amadís that he was forced to use, the one by Gayangos (BAE), which, because of its lack of

reliability in such matters, necessitated the omission of phonetics and orthography from consideration. However, Sholod is still able to make some interesting observations.

He notes that both the --ades-- and --áis-- type verb endings for the second person plural are evident. The conclusion is made that the former ending "already shows signs of extinction in the present tenses and in the future indicative" (p. 37).

Sentences are usually quite long and complex (p. 47); conjunctions, especially y and que, and the semi-colon, are used to extend the length of sentences (p. 49); postponement of the verb is the general rule (pp. 49-50).¹⁵

Sholod observes that the use of the definite and indefinite articles and demonstrative adjectives with the possessive adjective is extremely widespread (p. 54). He cites examples but does not refer to frequency of appearance.

Because of the nature of the work, much of the vocabulary of the Amadís falls into certain categories which can be identified: (1) battle and bravery, by far the largest of these categories; examples are agravio, desafío, hazaña, socorro, acometer, cabalgar, ceñir, etc., a total of over 70 (pp. 61-62); the brave and courageous knight is characterized by diligencia, proeza, sabiduría, etc.; in the end he receives ganancia, honra, nombradía,

prez, etc. (p. 62); the evil knight is cruel, mezquino, so-
berbio, etc. (p. 62); instruments of battle, over 40 (p. 63);
 types of fighting men, nine (p. 63); (2) love and fidelity;
 love: afición, encendimiento, ardiente, etc. (p. 64); the
 knight demonstrates his devotion through his deeds: aten-
der, complir, servir, etc. (p. 64); when apart, the knight
 and his lady hope (esperar) and dream (soñar) of that time
 when they can be in each other's arms (abrazar) (p. 64);
 the discomforts of love include dolor, lágrimas, presuranza,
tristeza, etc. (p. 64); the knight is preciado for his great
 prowess, his lady codiciada and requerida for her great
 beauty; Oriana's beauty (beldad, fermosura) and virtue (vir-
tud) are continually in the memory (membranza, memoria, pen-
samiento, remembranza) of Amadís; fidelity: devoción, jura-
mento, promesa, etc. (p. 64); the reward is marriage (bodas,
casamiento, matrimonio) (p. 65); (3) religion: abadeza,
capellán, capilla, altar, ídolo, reliquia, oración, devoto,
sagrado, perdonar, santiguar, and many more (p. 65); (4)
 nature: animals such as cocodrilo, dragones, falcón, grifo,
león, palafrón, sierpe, etc. (p. 65); other natural elements
 such as arboleda, cielo, floresta, ínsula, mar, monte, pena,
yerba, etc. (p. 66); detail of description is rare, the typ-
 ical landscape including "a plain or mountain, but more
 usually some sort of wooded field in which adventure awaits
 and unsuspecting knight or lady traveling from distant
 parts" (p. 66).¹⁶

"One of the most characteristic features of the language of the Amadís is that of exaggeration. Words commonly used to achieve this effect are: adverbs: más, mucho, muy, tan, tanto; adjectives: gran, grande, grandes, mucho, mucha, muchos, muchas, tal, tanto, tanta, tantos, tantas" (p. 78).¹⁷ The interjection or exclamation is widely used: ¡Ay traidor!!, ¡Oh mi señora Melicia!!, ¡Dios val!!, etc. (pp. 76-78).

Most proper names are formed on certain stems and have certain repeated endings: (1) stems and prefixes: among the most common are Al- (Albadán) which is the prefix in 10 names, And- (Andalod) 4, Ant- (Antales) 4, Bal- (Baldán) 5, Bran- (Brandalisa) 8, Gal- (Galaor) 12, Gan- (Gandales) 12, Gar- (Garín) 4, Gas- (Gasimán) 5, Lan- (langunes) 4, Leon- (Leonís) 5, Mad- (Madamán) 7, Sar- (Sardamán) 4, etc.; of the 244 proper names in the novel, 56 begin with G, and 42 with A; B, L, and M follow in order (pp. 97-99); (2) suffixes: most common are -eta (Darioleta) 4, -ín (Durín) 17, -ón (Antifón) 15, -ote (Angriote, Galeote, Lanzarote, Marlote) 4, -ales (Gandales) 4, -án (Esplandián) 46, -anda (Urganda) 4, -el (Brondajel) 13, -eo (Bruneo) 8, -esa (Grinfesa) 5, -il (Enil) 8, -ís (Amadís) 7 (pp. 99-102).

There is widespread use of the epithet. Examples are: Oriana (1) la Sin-par; Amadís (10) Amadís Sin-tiempo, el Doncel (del Mar), el caballero del Enano, Beltenebros, el Caballero Griego, Amadís de Gaula, el mejor caballero

del mundo, and Amadís de Gaula, el leal enamorado; nationality or location (31) Angriote de Estraváus, Mandacil de la Fuente de la Plata, etc.; behavior (10) Dardán el Soberbio, Gadiones el Pollón, etc.; heroism (9) Antimón el Valiente, Sandamán el León, etc.; appearance (5) Bravor el Brun, etc.; office or quality (5) Arcaláus el Encantador, Urganda la Desconocida, etc. (pp. 105-107).

Doña is never used with feminine names but don often (9 times) precedes masculine names: Don Bruneo, Don Galaor, etc. (p. 107). There are 14 gigantes and jayanes: Balán, Andandona, Basagante, etc., the famous Endriago, Ardián, Amadís' dwarf, and nine enchanter and enchantresses, such as Elisabat, Urganda, etc. (p. 107).

Sholod states that "the vocabulary of the Amadís is an extraordinarily modern one. That is, either the words are in current use or are easily understood by the present-day reader. Of course many of the words characteristic of the times in which the work was written are present" (pp. 57-58). He lists many words, phrases, uses, verb forms, etc., under this heading but does not make clear which were acceptable in the early sixteenth-century but are archaic now, and which were archaic when the Amadís was published.

An interesting discovery was made about one year after Sholod's thesis appeared. In July of 1955, Antonio Moreno Martín found four separate fragments of the primitive Amadís de Gaula (the work which Montalvo used as a basis for

his 1503 edition), all from Book III, dating from around 1420. These fragments were published in the BRAE the following year by Antonio Rodríguez-Moñino, who compared the early texts with Montalvo's in order to show that he cut the contents of the original three volumes by almost one-third, perhaps so that when he added his own original fourth book, the overall length would remain approximately the same.¹⁸ Rodríguez-Moñino also states that "estilísticamente se aprecian fundamentales diferencias" between the first three books and the fourth by Montalvo, but he does not specify the stylistic differences to which he refers.¹⁹

Rafael Lapesa examined these fragments and found the language typical of the early fifteenth century: "Los fragmentos del Anadís no guardan en su lenguaje usos que estuvieron anticuados en la época de la copia, hacia 1420."²⁰

Lapesa noted that the use of the definite article with the possessive adjective ("los mys fechos") and the maintenance of the y in the atonic pronoun vos ("vos menbredes") were commonly used in 1420 and not considered archaic until the sixteenth century (pp. 223-224). The same is true of the adverbs toste, suso, yuso, and y as well as the conjunction maguer, all of which appear in the manuscript fragments (p. 224). The f- never gives way to the aspirated h-, and the -d- is lost from the second person plural verb form only once out of five times, although these two changes were occurring at this time (p. 224).

However, Lapesa believes that "lo conservador del lenguaje no obedece a una actitud estética, a una preferencia deliberada; entiendo más bien que refleja el estado lingüístico propio de un texto compuesto en época anterior, modernizado en cuanto no era compatible con los usos vigentes hacia 1420 y respetado en el resto" (p. 225).

Samuel Gili y Gaya's study of the Amadís was also published in 1956.²¹ His purpose was to study "los diferentes estratos de lengua que se hallen superpuestos en el pulido estilo [reference to the phrase used by Menéndez y Pelayo, cited earlier] con que Rodríguez de Montalvo reelaboró los originales antiguos, con el fin de tener alguna guía acerca de su arcaísmo máximo" (p. 5).

"La primera sorpresa con que se encuentran hoy los lectores de Amadís es la extraordinaria modernidad de su vocabulario" (p. 7). Gili y Gaya notes that, unlike the case of many earlier, contemporary, and later works, there are very few words in the Amadís not easily understood by the present-day reader. He feels that this "no puede explicarse más que teniendo en cuenta que Amadís de Gaula influyó en la formación de la prosa literaria clásica en grado mucho mayor del que generalmente se cree" (p. 7). Much of the vocabulary, including the neologisms of Montalvo (not identified by Gili y Gaya), became part of standard Spanish because of the popularity and influence of the novel (p. 8).

Gili y Gaya feels that the rhythm of Montalvo's prose, the cursus, greatly influenced the beautiful, flowing rhythm of the prose of Cervantes. He refers here specifically to the general narrative prose style and not to Cervantes' parody of the chivalric style. The cursus of Cervantes is far superior to that of Montalvo, but the latter's is closer than that of any other sixteenth-century prose writer to Cervantes' (pp. 9-10).

With respect to what he considers his major purpose, Gili y Gaya states that Montalvo followed his sources closely at first, but took increasingly frequent liberties in changing and modernizing the text, until he finally decided to add a fourth book of his own (p. 14). The modernization of the language was much less extensive in Book I than in the following two books, as proven by the proportion of archaisms which are found in the first book and are never repeated later. Examples are the use of the verbs caler, endurar, reutar, torgor; a few cases of imperfect and conditional endings in -ié (quierié, probaros-y-é); the use of entonce (without the -s, as it appears in the later books), omecillo, ende; the possessive so ("en una so villa"); etc. There are others which appear with declining frequency in Books II and III, such as the diminishing use of pluperfect indicative verbs ending in -ra; the use of pero increasingly less in the causal (from per hoc) manner and more in the modern adversative, the concessive use of como quiera que

giving way to the causal use, the pronouns nos and vos being more and more frequently replaced by nosotros and vosotros, etc. (p. 14).

Gili y Gaya feels that these observations can also help to identify Montalvo's interpolations, which he divides into three groups: (1) moral reflections (very infrequent and short in Book I, but ever more frequent and longer in the others), (2) elements of fantasy, and (3) literary and historical observations (pp. 16-17).

The 1963 study by Ruth Naomi Fjelstad of archaisms in the Amadís is the most precise linguistic study of the novel to date.²² Her purpose was to try to answer these two questions: "(1) to what extent did Montalvo, in altering the language of Books I-III, extirpate obsolescent or obsolete elements in favor of a more modern idiom; (2) to what degree did Montalvo employ, in Book IV, earlier modes of expression to give his work an archaic cast in keeping with the manner of the first three books and with the usual practice of writers of chivalric novels?" (p. 1). The study is based on a microfilm copy of the Saragossa, 1508, edition which contains 302 folios in four books, of which the first 26 folios (about one-third) of each book are included in her study.

The first archaism that Fjelstad comments on is the f- versus h-. In Old Spanish the f- was regularly written

and pronounced. By the fifteenth century the written f- was archaic, and during the sixteenth century the h- lost its aspiration.²³ Fjelstad is not surprised to find a high percentage of f- retained, "since initial f is perhaps the most obvious medievalism that an archaizer could employ" (p. 33). Her results on the distribution of this phenomenon are as follows:

	Book I		Book II		Book III	
<u>f</u>	496	49.55%	547	66.06%	628	63.30%
<u>h</u>	505	50.45%	281	33.94%	364	36.70%

	Books I-III		Book IV	
<u>f</u>	1671	59.23%	391	57.66%
<u>h</u>	1105	40.77%	287	42.34% (p. 32)

The first book is the only one with a majority of h- over f- and therefore the most modern in this respect. When he reached the fourth book, his original contribution to the story, Montalvo consciously continued the use of this archaic form in his prose.

In Old Spanish, vos was the regular second person direct and indirect object pronoun form. In the fifteenth century it began to give way to os. Though infrequent, vos survived in the early decades of the sixteenth century.²⁴ In the Amadís the distribution of vos-os as object pronouns is as follows:

	I	II	III	I-III		IV	
<u>vos</u>	139	141	90	390	53.06%	58	36.94%
<u>os</u>	144	91	110	345	46.94%	99	63.06% (p. 59)

Again the archaic form is first preserved and later imitated by Montalvo, but to a lesser extent than was the case with the f-.

The second person plural verb endings -ades, -edes, -ides were regular until the fourteenth century, when the -d- began to disappear in certain types of verbs. In the fifteenth century the loss of the -d- was increasingly more common until the shortened -áis, -éis, -ís forms became dominant during the years between 1475 and 1525. However, in words accented on the antepenultimate syllable the older form lasted well into the seventeenth century.²⁵ Fjelstad does not make this last-mentioned distinction in presenting the following frequency of appearance of the -des ending in second person plural verb forms:

	I	II	III	IV
<u>-des</u>	7	22	16	3 (p. 82)

Neither does she indicate a ratio between this and the more modern form. Still, she is correct in stating that the use of the -des endings in the novel "represents an obvious archaizing tendency" (p. 82).

In Old Spanish the possessive adjective was often used with the demonstrative adjective, the indefinite article, and, especially, the definite article. By the early sixteenth century these uses were rare and obsolescent.²⁶ In the Amadís the possessive appears after another adjective as follows:

	I	II	III	IV
demonstrative adjective	11	22	17	7
indefinite article	6	3	5	1
definite article	52	74	33	28
Totals	49	99	55	36 (pp. 116-117)

Again, the lack of data for a ratio between the obsolescent and modern forms detracts from the value of the statistics, but the repeated appearance of the older form is consistent with previous results, that is, a larger number in the first three books (especially in Book II), and less in the last one.

Fjelstad lists the following words as being antiquated by the early sixteenth century:

	I	II	III	IV
acucia	--	--	2	--
ayuna	11	--	--	--
ál	7	--	--	--
ansí	9	1	2	--
asaz	4	9	7	3
ayuso	3	3	3	1
ca	2	--	--	--
catar	14	2	2	1
cormano	2	23	16	33
desque	7	15	16	8
fiuza	--	--	1	3
fuzia	--	2	--	--
guisa	1	5	2	6
ynojos	10	10	9	11
luengo	2	--	3	--
maguer	--	1	1	--
membrar	11	5	3	--
membranza	--	2	1	1
so (prep.)	3	11	--	--
solaz	2	--	--	--
suso	5	4	3	--
talante	6	5	3	4
vegada	--	1	--	--
y (adv.)	1	--	1	--
Totals	100	102	80	77 (pp. 126-127)

The obsolescence of each word is substantiated by testimony of Valdés and/or Corominas (pp. 128-129). There is a very wide variance in the frequency of the several words, but the trend, especially in the last books, is downward.

The total range of archaisms, or number of different archaisms, found in each book is:

I	II	III	IV
47	46	44	39 (p. 138)

Although there is a constant decline here, it is to be noted that this range remains fairly regular through the first three books. In his last book, Montalvo retained many archaisms but not quite as many as in the first three.

In all, a total of 5634 archaisms were found, with the following distribution:

	I	II	III	IV
Total	1496	1663	1409	1066
Percent	26.46%	29.65%	25.02%	18.87% (p. 138)

The second book contains the highest percentage of archaic forms, and the first three all contain significantly more than the last. Still, the number of archaisms in the final book obviously represents a conscious aesthetic aim of the author.

Fjelstad's study was followed by that of Donald Homer Lapp, who examined the archaisms in four minor novels of chivalry (Oliueros de Castilla y Artús Dalgarbe, Historia

del Rey Canamor, Libro del Conde Partinuples, Historia de Clamades y de Clarmonda) found in Libros de caballerías (NBAE, Vol. XI), ed. Adolfo Bonilla y San Martín.²⁷

Lapp found the following incidence of f-:

	<u>Oli</u>		<u>Can</u>		<u>Par</u>		<u>Cla</u>	
<u>f-</u>	822	87%	18	3%	39	6%	6	2%
<u>h-</u>	23	3%	871	97%	687	94%	358	98% (p. 32)

One novel, Olineros, uses the archaic f- almost exclusively, while the others reverse the percentages, but even in these, the occasional appearance of this archaism would have the effect of giving a slightly archaic flavor to the prose. This is the most common archaism to be found in the novels.

The results of a comparison of the direct and indirect object pronoun use of vos and os are:

	<u>Oli</u>	<u>Can</u>	<u>Par</u>	<u>Cla</u>
<u>vos</u>	108	193	108	22
<u>os</u>	8	58	1	5 (p. 52)

In each of the four novels there is a preference for the obsolescent vos.

The way in which the writers of these novels employed the archaic -des second person plural verb endings in verbs accented on the penultimate syllable is inconsistent:

	<u>Oli</u>	<u>Can</u>	<u>Par</u>	<u>Cla</u>
<u>-ô-</u> retained	-	22	82	-
<u>-ô-</u> lost	100	294	37	47 (p. 62)

Partinuples contains an extraordinarily high ratio of this archaism, and it is a marked feature of the style of Canamor, but it never appears in the other two novels. Obviously there were certain archaisms that appealed more to some authors than to others.

The use of the possessive after another adjective is as follows:

	<u>Oli</u>	<u>Can</u>	<u>Par</u>	<u>Cla</u>
demonstrative adjective	1	4	1	1
indefinite article	--	3	2	--
definite article	9	33	19	-- (pp. 133-134)

The possessive is used with some frequency with the definite article, especially in Canamor, which also shows the highest incidence of use with the demonstrative adjective and the indefinite article.

A number of words are designated as being obsolete or obsolescent. Their total number of appearances (not here broken down according to the individual novels) are:

alimanes	6
animalia	11
ansí	2
ayuso	1
ca	232
cabe	44
cedo	2
cormano	7
crueza	1
dende	38
desi	1
desque	416
deyuso	1
ende	61
cnhueheñar	1

exhaudiv	1
fenestra	1
filosomia	5
longamente	2
luengo	6
lueñe	1
magüer	7
melezina	3
membrar	2
miraglo	1
morcielago	1
suso	12
turar	2
vegada	2
veleño	2 (pp. 170-171)

The words of highest frequency are conjunctions, adverbs, and prepositions (ca 232, cabe 44, dende 38, des-
que 416, etc.).

The total number of archaisms is distributed in this way:

	<u>Oli</u>	<u>Can</u>	<u>Par</u>	<u>Cla</u>
Total archaisms	2215	1342	1395	239
% of archaisms	42.7	25.5	26.9	4.6
% pages studied	42	26	21	11 (p. 172)

Only in Clamades is there a relatively infrequent use of archaisms, but even here the presence of over two hundred in a relatively small number of pages is enough to draw the reader's attention.

Lapp computes an interesting ratio of archaisms per line of narration and of dialogue:

	<u>Oli</u>	<u>Can</u>	<u>Par</u>	<u>Cla</u>
narration	1 per 3.7	1 per 3.0	1 per 6.1	1 per 6.5
dialogue	1 per 1.5	1 per 2.4	1 per 4.1	1 per 4.3
				(pp. 182-183)

He believes that "it is probably only an accident that the incidence of old elements is slightly higher in dialogue" (p. 183).

The studies by Sholod, Gili y Gaya, Fjelstad and Lapp are the only ones available which concern themselves with the language and style of the chivalric novels. Numerous inconsistencies and shortcomings are evident, but some conclusions can be drawn which pertain to this dissertation.

The statements by Sholod (that the language of the Amadís is "basically modern") and Gili y Gaya (on the "modernidad de su vocabulario") do not seem to agree with those of Fjelstad and Lapp (such as the latter's: "The language of Renaissance novels of chivalry does not mirror the living speech of the time they were written. Archaisms abound . . .") (p. 14). Actually, these statements are not mutually exclusive. Rather, they merely indicate the different aims of their authors. Sholod and Gili y Gaya are in effect stressing the modernity of the novel in spite of its obvious and many archaic linguistic and stylistic features, upon which both comment at some length, whereas the others attempt to analyse the extent and nature of the archaisms.²⁸

All of these studies leave something to be desired. As noted before, Sholod was seriously hampered by the edition of the Amadís available to him. His study is characterized by vague statements and a failure to provide numbers

and ratios. For example, he states that the possessive adjective is very often used with the definite article, and cites examples, but fails to supply the number of occurrences in each book and compare it to the number of times the possessive adjective is used alone.

His categorization of the vocabulary of the Amadís has some interesting potential, but again it would have been helpful to know the frequency of appearance and distribution of the various words. Future studies of this and other novels of chivalry might establish a commonly used "chivalric vocabulary," which along with "pastoral," "picaresque," "mystic," etc. vocabularies, could eventually make an important contribution to understanding the nature of sixteenth-century Spanish prose style(s) and the style(s) of individual authors.²⁹

Finally, some of Sholod's observations (such as those on interjections and exaggeration), though again not reinforced by statistics, are not commented upon by the others and are pertinent.

The findings of Rodríguez-Moñino and Rafael Lapesa concerning the Amadís fragments are of more interest to the literary historian than to the literary critic. And since they pertain directly to the primitive Amadís rather than to the Montalvo edition, they are only of tangential concern here. I suspect, however, that this discovery provided

at least part of the spark that set off the subsequent scholarly interest in the novel.

Gili y Gaya is very likely correct in his belief that the influence of the Amadís on the development of sixteenth-century prose was greater than is generally thought. There is room for more detailed study of the influence of the novel's style.

Another point of Gili y Gaya's, concerning the affinity between the cursus of Montalvo and that of Cervantes, is an extremely interesting one, again worthy of further study.

A sharp point of disagreement exists between Gili y Gaya and Fjelstad on the matter of degree of archaism in the four books of the Amadís. The former finds Book I the most archaic and a regular progression towards modernity in each book. The latter finds Book II the most archaic, with I and III quite close, while agreeing that the last book is the most modern. It must be noted, however, that the two base their opinions on different criteria, Gili y Gaya using the number of archaisms that appear exclusively in Book I and those which appear with diminishing frequency through Books II and III, while Fjelstad counts the total number of archaisms in each book. The latter does admit a decline in the range of archaisms in the four books (47, 46, 44, 39), but notes that between Books I and II there is a decline of only one, while Gili y Gaya lists several archaisms found

in the first book and never repeated. There seems to be no way of reconciling the two. Once again, further and more exhaustive study is called for.

Gili y Gaya says that his linguistic observations enable him to identify the passages interpolated by Montalvo, but he does not do so in his monograph. This is unfortunate, as they would offer scholars an opportunity to understand better the author, his aesthetics, style, purpose in re-editing the primitive text, etc.

Because Fjelstad's study of the Amadís is based on a microfilm copy of the 1508 original, she immediately has certain advantages over Sholod. An unfortunate shortcoming in her work is the basing of her conclusions on a study of only one-third of the work. She points out when discussing the distribution of f- versus h- that there is an occasional "run" on one or the other, at one point finding the ratio of h- to f- 23 to one, and at another point one to 29.³⁰ This may, as she adds, "be due to a momentary modernizing or archaizing impulse on the part of the emender or author, or, conceivably, to a like whim of the compositor."³¹ If this is true with respect to this specific matter, it might be equally true of any or all other archaisms. Since this possibility is ever-present, the critic would have made her conclusions more valid if she had used a larger selection of the text as a basis for the study. The most reliable results would be obtained from a study of the entire text.

Fjelstad's most valuable contributions come when she computes both the number of occurrences of the archaic and the modern forms, as she does with f- versus h-, and vos versus os, so as to establish a ratio between the two. But she is not consistent, and does not do this with -ades versus -áis and in the use of the possessive with another adjective.

All of these studies, taken together, do establish certain facts. The 1508 edition of the linguistically archaic Amadís de Gaula by Montalvo was obviously edited and to some extent (although inconsistently) modernized by him. When he composed the fourth book of the novel he continued to employ, as a conscious aesthetic technique, linguistic archaisms, although to a lesser extent than he permitted them to remain in the first three books. Some of these archaisms are: f-, direct and indirect object pronoun vos, second person plural verb endings -ades, -edes, -ides, use of the possessive with another adjective, and certain vocabulary words. These archaisms which characterize the style of the Amadís may properly be considered "style markers" which constitute a "stylistic set."³²

The study of other chivalric novels, by Lapp, closely modeled on Fjelstad's, shows that these anonymous authors followed the lead of Montalvo and continued to make archaism one of the most distinctive elements of the chivalric prose style. It is interesting to note that the different authors

tended to employ different archaisms, and to use them to different degrees. The author of Oliveros made consistent use of f- but never used -des; the author of Partinuples used the f- infrequently but made rather wide use of -des, etc. This is not out of keeping with the inconsistent use of many of the archaisms in the Amadis. It is probably safe at this point to say that what we considered a stylistic set for the Amadis can also be considered characteristic of novels of chivalry in general.

A final question should now be asked: What is the specific effect on the reader of the use of archaisms in this specific context? One student of style feels that the presence of archaisms in a text creates contrasts which draw the reader's attention.³³ Lapp's conclusion is much the same:

The use of archaisms was an accepted part of the literary technique of the authors of novels of chivalry. . . . In [using them], they assumed some familiarity with this old material, on the part of their readers, if they were to enjoy the works. By sprinkling their prose with antiquated elements, the authors helped the stories to accomplish one of their aims. It was one way to evoke the past, when chivalry flourished. It contributed to taking the reader out of his frequently drab world into another, where the ideals of a former age prevailed, where neither the author nor his characters used an exact reproduction of the vernacular, but a more elevated idiom, tinged with the mannerisms of a bygone era, to which they looked back with pride.³⁴

NOTES

- ¹Cervantes y el "Quijote," pp. 58-59.
- ²Ibid., pp. 64-67.
- ³Diálogo de la lengua, ed. José F. Montesinos (Madrid, 1953), p. 173.
- ⁴La lengua de Cervantes, I, 555.
- ⁵Cervantes, trans. F. Pina (México City, 1939), p. 86.
- ⁶Aubrey F. G. Bell, Cervantes (Norman, Okla., 1947), p. 109.
- ⁷Cervantes y el "Quijote," p. 82.
- ⁸Gregorio B. Palacín Iglesias, Historia de la literatura española (México City, 1949), p. 93.
- ⁹Orígenes de la novela, Vol. I (Madrid, 1946), p. 342.
- ¹⁰Ibid., p. 357.
- ¹¹Julio Cojador y Frauca, Historia de la lengua y literatura castellana, Vol. I, Part II (Madrid, 1915), p. 202.
- ¹²Cervantes y el "Quijote," p. 11.
- ¹³Historia, p. 100.
- ¹⁴"A Study of the Language of the Amadís de Gaula," unpubl. MA thesis (Columbia Univ., 1954).
- ¹⁵Rafael Lapesa notes this as a common characteristic of Spanish Renaissance prose in general: Historia de la lengua española, 5th ed. (Madrid, 1959), pp. 181, 187.

¹⁶Angel Rosenblat says "la descripción no existe: el paisaje es un llano, una montaña o una floresta, en la que hay muchos árboles y, cuando más, 'rosas y flores'; los castillos son altos, de espesos muros y fuertes torres, y están asentados sobre una alta peña; en los palacios hay toda la riqueza del mundo," in the introduction to his edition of Amadís de Gaula (Buenos Aires, 1963), pp. 11-12.

¹⁷Again Rosenblat agrees: "La expresión más frecuente es la superlativa, sin matices: Oriana es 'la sin par', y el que la ve queda espantado de su hermosura o la considera maravilla," ibid., p. 12.

¹⁸"El primer manuscrito del Amadís de Gaula," Boletín de la Real Academia Española, XXXVI (1956), 215.

¹⁹Ibid., p. 200.

²⁰"El lenguaje del Amadís manuscrito," Boletín de la Real Academia Española, XXXVI (1956), 224.

²¹Amadís de Gaula (Barcelona, 1956).

²²"Archaisms in Amadís de Gaula," unpubl. PhD diss. (State University of Iowa, 1963).

²³See Robert K. Spaulding, How Spanish Grew (Berkeley and Los Angeles, 1943), pp. 88-90; William J. Entwistle, The Spanish Language (New York, 1942), p. 184; Ramón Menéndez Pidal, Manual de gramática histórica española, 7th ed. (Madrid, 1944), pp. 121-124.

²⁴See Valdés Diálogo, p. 67; Menéndez Pidal, Manual, p. 252; Hayward Keniston, The Syntax of Castilian Prose: The Sixteenth Century (Chicago, 1937), p. 63.

²⁵See Lapesa, Historia, pp. 185, 189-190; Menéndez Pidal, Manual, p. 280; R. J. Cuervo, "Las segundas personas de plural en la conjugación castellana," Romania, XXII (1893), 71-75.

²⁶See Lapesa, Historia, p. 190; Menéndez Pidal, Manual, p. 256.

²⁷"Archaisms in Four Novels of Chivalry," unpubl. PhD diss. (State University of Iowa, 1964).

²⁸Angel Rosenblat's enthusiastic statement that "el Amadís no fue nunca una obra arcaica," in the Introduction to his abridged and modernized edition of the novel, p. 13, refers to the spirit as well as the language, as he attempts to justify his editorial changes. He adds: "¿No es continuar legitimamente la tradición del original al refundirlo hoy dándole las dimensiones y la expresión propias de la novela moderna?" p. 13.

²⁹See the discussion of Enkvist's "stylistic sets" below.

³⁰"Archaisms," p. 34.

³¹Ibid.

³²These terms are taken from Nils Erik Enkvist, "On Defining Style," Linguistics and Style, ed. John Spencer (London, 1964), who defines the former as "those linguistic items that only appear in the same text," p. 42. This is consistent with Amado Alonso's definition of style as "the expressive system of a work, of an author, of an epoch," in "The Stylistic Interpretation of Literary Texts," Modern Language Notes, LVII (1942), p. 490, and Charles Bruneau's as "l'ensemble des faits particuliers qui caractèrisent l'individu, écrivant ou parlant, par rapport au matériel que la langue (la société) lui fournit," in "La stylistique," Romance Philology, V (1951), 14. Enkvist continues to say that "the aim of stylistics is the inventory of style markers and a statement of their contextual spread," p. 38. Sally Yeates Sedelow and Walter A. Sedelow, Jr., state that "the importance of discovering and making use of stylistic discriminators [or "style markers"] cannot be overstressed," in "A Preface to Computational Stylistics," The Computer and Literary Style, ed. Jacob Leed (Kent, Ohio, 1966), p. 10.

³³Michael Riffaterre, "Criteria for Style Analysis," Word, XV (1959), 161.

³⁴"Archaisms," p. 185.

CHAPTER II

CHIVALRIC PARODIES

"Parody" has been defined as "a humorous and aesthetically satisfying composition in prose or verse, usually written without malice, in which, by means of a rigidly controlled distortion of the most striking peculiarities of subject matter and style of a literary work, or author, or a school or a type of writing, are exaggerated in such a way as to lead to an implicit value judgement of the original."¹

Tradition seems to dictate that any literary genre that enjoys great popularity will eventually find itself parodied.² This was the case of the literature of the gods of antiquity, and of the neoclassic, romantic, and naturalistic heroes and heroines of the eighteenth and nineteenth centuries. It continues to be true in the twentieth century of western, detective, science-fiction, and espionage literature. It was inevitable that it should be true of the literature of the epic and chivalric heroes during the Renaissance.

Menéndez Pidal divides the criticism of the heroic tradition into three categories: (1) moralistic criticism of the novels of chivalry (referred to in the previous chapter),

(2) the epic parodies by the Italians Pulci, Boiardo, and Ariosto, and (3) in Spain, in the area of the Romancero, which achieved its greatest popularity during the last decades of the sixteenth century.³ During the 1580's and 90's many small volumes of romances were printed, and 1600 saw the publication of the Romancero general, which contained all nine partes of the Flor de romances series.

In the Romancero, the chivalric tradition is represented in various ways. Many of the poems are traditionally heroic, epic, chivalric, relating an adventure from the life of the Cid, Bernardo del Carpio, or the many characters from the Arthurian or Carolingian cycles. Because these often originated centuries before and were preserved orally, they reflect a primitive state of the language. This is illustrated by the following excerpts from a romance from the Cid legend:

Delante el Rey de León
Doña Ximena una tarde
se pone a pedir justicia
por la muerte de su padre.
Para contra el Cid la pide
don Rodrigo de Bivare,
que huérfana la dexó,
niña y de muy poca edad.
--"Si tengo razón o non
bien, Rey, lo alcanças y sabes,
que los negocios de honra
no pueden disimularse.

.....

Encomendada me tienes,
no consientas que me agravien;
que el que a mi se me ficiere
a tu corona se face."

--"Callades, doña Ximena,
que me dades pena grande,
que yo daré buen remedio
para todos vuestros males.

.....

Pero yo faré un partido
con él que no os esté male
de tomalle la palabra
para que con vos se case."

Contenta quedó Ximena
con la merced que le face,
que quien huérfana la fizo
aquese mesmo la ampare.⁴

The language is marked by some forms which were archaic by the sixteenth century: non, ficiere, face, Callades, dades, faré, vos, face, fizo, but their presence has no stylistic significance, since at the time of the composition of the poem they were all in current use. There are dozens of romances of this type.

There are also many romances in the chivalric tradition composed during the sixteenth century, often by well-known writers. These are written in the current idiom and therefore do not contain archaisms.

Then there are a number of romances which ridicule the chivalric tradition. The following is the beginning of a romance by Góngora:

Diez años vivió Belerma
con el corazón difunto,
que le dexó en testamento
aquel Francés boquirrubio.
Diez años vivió con él
aunque a mí me ha dicho alguno
que viviera más contenta
con trecientos mil de juro.

A verla vino Doñalda,
 viuda del Conde Rodulfo,
 Conde que fué en Normandía
 lo que a Jesucristo plugo.
 Y hallándola muy triste
 sobre un estrado de luto,
 con los ojos que ya eran orinal
 orinales de Neptuno,
 riéndose muy despacio
 de su llorar importuno,
 sobre el muerto corazón
 envuelto en un paño sucio,
 le dixo: --"Amiga Belerma,
 cese tan necio diluvio
 que anegará vuestros años,
 y abogará vuestros gustos.
 Estése alla Durandarte,
 donde la suerte le cupo
 haya buen poço su alma,
 y poço que esté sin cubo.
 Si él os quiso mucho en vida
 tambien le quisistes mucho,
 y si murió abierto el pecho,
 queréllese de su escudo.
 ¿Qué culpa tuvistes vos
 de su entierro, siendo justo,
 que quien como bruto muere,
 que le entierren como bruto?
 Muriera él acá en Paris
 donde tiene su sepulcro,
 que allí le hicieran lugar
 los antepasados suyos.
 Voved luego a Montesinos,
 ese corazón que os truxo,
 y envialde a preguntar,
 si por gabilán os tuvo.

.....5

Of this poem Menéndez Pidal says that "todo el artificio de Góngora consiste en emplear la mas cruda vulgaridad, llegando hasta lo soez, lo irreligioso y lo obsceno, para corroer y disolver el sentimiento caballeresco de fidelidad amorosa, inherente a la leyenda de Durandarte y Belerma."⁶ Lope de Vega's Gatomaquia (1634) is in this tradition, as are parts of Gil Vicente's Tragicomedia de don

Duardos (1525), some aspects of Tirante el Blanco, the Pelea que hubo don Carnal con la Cuaresma from Juan Ruiz's Libro de buen amor, and the cantigas de maldizer.

But there is one anonymous poem in the Romancero which is unlike the others in one significant respect. It combines ridicule of the chivalric with imitation of the archaic chivalric language:

"Dueña, si habedes honor,
 mirad bien por mi fazienda,
 que ya debería ser tiempo
 que mi dolor vos empezca.
 Non pongáis en al las mientes,
 que non es de buenas dueñas
 a quien tuertos non les faze
 fazer injurias derechas.
 Miembreos, señora mía,
 que faze esta primer fiesta
 seis años, non dende ayuso,
 que os fastidían mis requestas.
 Y en todos estos seis años
 non firieron mis orejas
 razones de vuestra boca
 que mis congoxas desmientan.
 En los dos años primeros
 me dístedes por respuesta
 que érades niña en cabello,
 para usar homes pequeña.
 Los otros cuatro, señora,
 non remediastes mis penas
 temiendo veros encinta:
 ¡ay, Dios, quién encinta os viera!
 En los dos últimos meses
 partíme a las lueñes tierras,
 volví y hallé vos casada,
 triste de quien fía en hembras.
 Dístedesme por escusa,
 ¡triste de quien la creyera!
 que el viejo de vuestro padre
 vos fizo casar por fuerça:
 que bien sabe el de lo alto
 cuántas lágrimas vos cuesta,
 porque vuestra voluntade
 non es conmigo manera.

Si ello es vero o non, yo fío
 questa vegada se vea,
 pues ya non podrá estorballo
 ser niña ni estar donzella.
 Faced cómo váis, señora,
 mañana a la Madalena,
 a ganar las perçonanças
 con quien puridad vos tenga.
 Venid vos a mis palacios
 donde tendremos la siesta,
 y folgaremos en uno
 sin que mis homes lo vean.
 Que si así satisfazedes
 mi afición y vuestra deuda,
 veré que non es falsía
 ni malquerencia la vuestra.
 Donde non, cuidad, casada,
 que tarde o temprano sea,
 que destos desaguisados
 tengo de tomar enmienda."
 ---Esto escribió Gerineldos,
 Camarero de la Reina,
 a la dueña Quintañoña
 estando en celada puesta.⁷

This, unlike any other poem in the Romancero, is a true parody in the fullest sense of the word. It is certainly humorous, even though the type of humor may not appeal to some. It also meets the requirements of aesthetics, etc. Most important, it exhibits the "controlled distortion of the most striking peculiarities of subject matter and style" of the chivalric tradition.

The situation parallels that of the knight who returns from his search for adventure to again court his lady, but here it is Gerineldos, steward to the Queen (Guenevere), who is courting the Queen's dueña, Quintañoña. The latter is a character from the story of Lancelot who passed into Spanish folklore as a popular figure.⁸ The

traditional lover's lament of the lady's aloofness to his advances is here reduced to the lowest level. In this respect it is not unlike the previously quoted romance by Góngora. The difference lies in the style.

In the preceding chapter it was stated that the most significant style markers for the novels of chivalry are archaisms. This romance employs numerous archaisms in obvious parody of the chivalric novels. The initial f- is used eight times (fazienda, face, fazer, face, firieron, fizo, Faced, folgaremos, lines 2, 7, 8, 10, 14, 32, 41, 47) as opposed to h- once (hembras, line 28). Vos is used as an object pronoun five times (lines 4, 27, 32, 34, 44). In second person plural verbs, the -des type ending is used three times (habedes, érades, satisfazedes, lines 1, 19, 49) while the modern form is seen three times (pongáis, remediastes, vais, lines 5, 22, 41), not including imperatives. Three uses of the old ending (érades, dístedes, Dístedesme) cannot be classified as archaic, as this form was preserved in proparoxytones until much later. The archaic negative non is used exclusively (lines 5, 6, 7, 11, 14, 22, 36, 37, 39, 51, 53). In the first line haber is used in the obsolete sense of tener. A number of archaic words are employed (al, mientes, membrar, dende, ayuso, homes, lueñes, mañera, vero, vegada, homes, desaguisados, enmienda, lines 5, 5, 9, 11, 11, 16, 20, 26, 36, 37, 38, 48, 55, 56). There are a total of 42 archaisms, or an average of one every 1.42 lines.

Of the 276 words in the poem, an extraordinarily high percentage (just over 15%) are archaic.

This poem, the only one of its kind in the Romancero, has little to distinguish it within its genre, but a case can be made for its importance, in Spanish literary history, as a source and model for parts of Cervantes' Don Quijote.

The case is simply this: the romance "Dueña, si habedes honor," is the first occurrence of linguistic parody of the chivalric style in Spain, the first time a writer consciously and purposely used a style full of archaisms in parody of the chivalric romances and the novels of chivalry. The second time this took place was in Don Quijote.⁹

It is not difficult to establish the very high probability that Cervantes was familiar with this romance. Menéndez Pidal has astutely traced the influence of the Romancero on the conception and execution of Don Quijote, concluding that:

En fin, lejos de pugnar Cervantes con el espíritu y con las ficciones de la poesía heroica, recibió del Romancero el primer impulso para pintar la ideal locura de Don Quijote, y en el Romancero buscó gran parte de la inspiración y del ornato de la obra. Así, la poesía heroicopopular asistió a la creación que, destruyendo los moldes en que la novela caballeresca se fraguaba, arrancando sus ficciones al mundo de la quimera y trayéndolas a contender en el mundo de la cotidianidad, forjó el primero e inasequible modelo, al cual se subordina de cerca o de lejos toda novela moderna.¹⁰

There is no doubt that Cervantes knew the Romancero well, just as he knew the novels of chivalry well.

Considering the publication dates of volumes containing this particular romance, 1592 and 1600, it is a virtual certainty that Cervantes was familiar with it. It is almost impossible not to consider it an immediate source for passages from the Quijote with a similar style and spirit such as the following:

---No fuyan las vuestras mercedes ni teman desaguisado alguno; ca a la orden de caballería que profeso non toca ni atañe facerle a ninguno, quanto más a tan altas doncellas como vuestras presencias demuestran.

(I, 2, 44)

--Bien parece la mesura en las hermosas, y es mucha sandez además la risa que de leve causa procede; pero non vos lo digo porque os acuitedes ni mostredes mal talante; que el mío non es de ál que de serviros.

(I, 2, 44)

Certain similarities are immediately apparent: the setting, a chivalric situation with a ridiculous madman and two prostitutes at an inn in place of a knight and two noble ladies at a castle, and the language, full of archaisms (fuyan, las vuestras mercedes, desaguisado, ca, non, facerle, hermosas, non, vos, acuitedes, mostredes, non, ál). These chivalric speeches by Don Quijote have an important significance in the novel, and will be studied in detail in the next chapter.

After the publication of the Quijote there are a number of examples of this type of chivalric parody, and, in the case of each author, it is obvious that Cervantes, rather than the romance, is the source. When Avellaneda

published the spurious second part of Don Quijote in 1614, he did not fail to imitate this aspect of the style of the original:

SOBRESCRITO DE LA CARTA
A LA INFANTA DULCINEA DEL TOBOSO

"Si el amor afincado, ¡oh bella ingrata! que asaz bulle por los poros de mis venas, diera lugar a que me ensañara contra vuestra fermosura, cedo tomara venganza de la sandez con que mis cuitas os dan enojoso reproche. Cuidades, dulce enemiga mía, que non atiengo con todas mis fuerzas en al que en desfacer tueritos de gente menesterosa: magüer que muchas veces ando envuelto en sangre de jayanes, cedo el pensamiento sin polilla está además ledo, y tiene remembranza que está preso por una de las más altas fembras que entre las reinas de alta guisa fallar se puede. Empero lo que agora vos demando es, que si alguna desmesuranza he tenido me perdonedes; que los yerros por amare, dignos son de perdonare. Esto pido de finojos ante vuestro imperial acatamiento. Vuestro hasta el fin de la vida. --El caballero de la Triste Figura, don Quijote de la Mancha."¹¹

--¡Oh sandio y vil caballero! ¡Así has ferido en el rostro a una de las más fermosas fembras que a duras penas en todo el mundo se podrá fallar! Pero no querrá el cielo que tan grande follonía, y sandez quede sin castigo.¹²

---Non vos cuitedes, fermosísima e poderosa reina Cenobia; que asaz sería yo mal andante caballero si non vos ficiese tan bien vengada de las sandeces de aquel estudiante y de las alevosías que vos han fecho, que podáis decir sin reproche que si sois fermosa fembra, que también el caballero que desfizo tal tuerto es uno de los mejores del mundo.¹³

Many of the archaisms mentioned before are evident here. Most common is the f- (15 times in these three passages), used almost to the exclusion of h-, which appears once

(hasta). There are three examples of -des verb endings, and none where the -d- is lost. Vos is used four times; os only once. Non is seen three times. There are eleven obsolete words: afincado, atener, al, maguer, cedo, ledo, remembranza, guisa, empero, acatamiento. There are two examples of the infinitive which retain the long-obsolete termination -are (amare, perdonare).¹⁴ The author of the false Quijote was quick to seize upon this obviously popular comic device, and used it extensively in his work.¹⁵

In scene X of the second act of Tirso de Molina's Amar por señas, one of the characters, in a delirious state, says:

MONTOYA

¿Sois la Infanta
Lindabrides, a lo Febo;
a lo amadisco, Oriana;
Girónla, a lo Primaleón;
Micomicona, a lo Panza,
o a lo nuevo quijotel,
Dulcinea de la Mancha?
¿Qué desmesura vos puso
en tanta cuita? ¿Qué fadas,
qué Artús encantadero
tal fermosura maltrata?
¿Quién vos hizo tuerto o bizco?
¡Mal haya el torno, mal haya
el sortijo de Brunelo,
si quien vos busca no os halla!
No os le volváis a la boca.¹⁶

Later in the same scene there also occurs this exchange:

ARMESINDA

Cosas me contáis extrañas.
Recibid esta cadena.

MONTOYA

¿Para qué?

ARMESINDA

Para trocarla
por un secreto que intento
fiaros.

MONTOYA

¿Cadena? ¡Guarda!
Non fago yo esas sandeces.¹⁷

The archaisms here are: vos (3 times, to 2 os), f- (4 times, to one h-), and non (once, to two no).

Blanca de los Ríos uses the above to help establish the probable date of the play as 1615, and to discuss the enmity between Tirso and Cervantes.¹⁸ Regardless of this, it is an example of how the parodic chivalric style of Don Quijote was imitated by other writers of the seventeenth century.

Just as Guillén de Castro was the first to dramatize the Cid legend, he was also the first to bring Don Quijote into the theater. As soon as he appears on stage, Don Quijote speaks among his lines, the following:

¿A tan fermosa doncella
facéis tuerto? ¡Arredraos della,
caballero mal andante!

.....

y desfago los agravios,
y he de desfacer los labios
que sandeces y locuras han fablado.

.....

Pues agora lo veredes,
que esto mismo dijo Agrajes.

.....

mas fará mi brazo fuerte
castigo en tal villanía!
¡Muerto me has, gigante fiero
con tu maza gigantea!
¡Mi señora Dulcinea,
a este vuestro caballero
en esta cuita ayudad,
pues sois en el mundo sola!

.....

Non lloredes, mi escodero.

.....

si era, sano, don Quijote,
soy, ferido, Baldovinos.¹⁹

Castro employs the f- (7 times), the possessive adjective with the demonstrative pronoun (este vuestro caballero), non, and -des (twice). Though the play carries the title Don Quijote de la Mancha, it is essentially a dramatization of the Cardenio-Luscinda-Fernando-Dorotea episode, and Don Quijote is not really one of the principals.

In the first scene of the second act of Calderón de la Barca's La dama duende (1629), the galán writes the following letter to the mysterious lady:

"Fermosa dueña, cualquier que vos seáis la condolida deste afanado caballero, y asaz piadosa minoráis sus cuitas, ruégovos me queráis facer sabidor del follón mezquino, o pagano malandrín, que en este encanto vos amancilla, para que segunda vegada en vuestro nombre, sano ya de las pasadas feridas, entre en descomunal batalla, magüer que finque muerto en ella; que non es la vida de más pro que la muerte, tenuto a su deber un caballero. El dador de la luz vos mampare, e a mí non olvide. --El caballero de la Dama Duende."²⁰

The same technique is evident here: in the 86 words of the letter there are fifteen archaisms, or about 19% of the total. Calderón uses the f- (4 times), vos (3 times), non (twice), vegada, vuesso (archaic form of vuestro), magüer, pro, tenudo (obsolete for tenido), and the verb mamparar (for amparar).

Commenting on this passage, Valbuena Briones notes that the eighteenth century was marked by imitations of Cervantes' (chivalric) style, of which Calderón is here the precedent.²¹ Also, after citing an eighteenth-century example of this type of language, he states, "Creemos que este es el momento acertado para señalar como Calderón es el primer gran dramaturgo del siglo XVII que destaca el valor de Cervantes. Debe hacerse notar como excepción el cervantismo, distinto, de Guillén de Castro. Lope de Vega, Ruiz de Alarcón, Tirso de Molina, le ignoran o no le mientan. La gran inteligencia y comprensión del autor de La vida es sueño hará posible que se valore en lo debido la obra cervantina."²²

Valbuena Briones is too enthusiastic here. It is true that Castro's use of this style is of a different nature than Calderón's, because Don Quijote is a character in Castro's play. This is, of course, also the case with Avellaneda, who is not mentioned. As seen earlier, and contrary to Valbuena Briones' statement, Tirso was well aware of the parodic style of Cervantes and made use of it

in Amar por señas. It is still possible to make a distinction, however; Tirso makes direct reference to Don Quijote as well as the chivalric novels, while Calderón refers only to the latter.

It was almost inevitable that Francisco de Quevedo, the unexcelled master of satire and the Spanish language, should be the author of four romances in which the archaic chivalric is employed. The first is entitled "Testamento de Don Quijote" and contains only a few scattered archaisms:

.....

"Escribid, buen caballero,
que Dios en quietud mantenga,
el testamento que fago
por voluntad postrimera.

"Y en lo de 'su entero juicio',
que ponéis a usanza vuesa,

.....

Allí fabló Sancho Panza,
bien oiréis lo que dijera,

.....

"Sancho es, señor, quien vos habla,
que está a vuesa cabecera."

..... 23

The romance is quite long, 120 lines, and the few archaisms contained in the lines above (fago, vuesa, fabló, vos, fabla, vuesa) are the only ones in the poem.

The other three romances are all based on various aspects of the legend of the Cid, but two of them, "El Cid acredita su valor contra la invidia de cobardes" and "Las

hijas del Cid Rui-Díaz," have a serious, genuinely chivalric tone and theme rather than a parodic one.²⁴ The remaining romance is a gem of Quevedo's wit and artistry:

Medio día era por filo,
que rapar podía la barba,
cuando, después de mascar,
el Cid sosiega la panza;
la gorra sobre los ojos
y floja la martingala,
boquiabierto y cabizbajo,
roncando como una vaca.

Guárdale el sueño Bermudo,
y sus dos yernos le guardan,
apartándole las moscas
del pescuezo y de la cara;
cuando unas voces salidas
por fuerza de la garganta,
no dichas de voluntad,
sino de miedo pujadas,
se oyeron en el palacio,
se escucharon en la cuadra,
diciendo: "¡Guardá: el león!",
y en esto entró por la sala.

Apenas Diego y Fernando
le vieron tender la zarpa,
cuando hicieron sabidoras
de su temor a sus bragas.

El mal olor de los dos
al pobre león engaña,
y por cuerpos muertos deja
los que tal perfume lanzan.

A venir acatarrado
el león, a los dos mata;
pues de miedo del perfume
no les siguió las espaldas.

El menor, Fernán González,
detrás de un escaño a gatas,
por esconderse, abrumó
sus costillas con las tablas.

Diego, más determinado,
por un boquerón se ensarta
a esconderse, donde van
de retorno las viandas.

Bermudo, que vio el león,
revuelta al brazo la capa
y sacando un asador
que tiene humos de espada,
en la defensa se puso.

Despertó al Cid la borrasca;
y abriendo entrambos los ojos
empeñados de lagañas,

tal grito le dio al león,
que le aturde y le acobarda:
que hay leones enemigos
de voces y de palabras.

Envióle a su leonera
sin que le diese fianzas;
por sus yernos, preguntó,
receloso de desgracia.

Allí respondió Bermudo:
"Señor, no receléis nada,
pues se guardan vuestros yernos
en Castilla como Pascua."

Y remeciendo el escaño,
a Fernán González hallan
devanado en su bohemio,
hecho ovillo en la botarga.

Las narices del buen Cid
a saberlo se adelantan,
que le trujeron las nuevas
los vapores de sus calzas.

Salió cubierto de tierra
y lleno de telarañas;
corriose el Cid de mirarlo,
y en esta guisa le fabla:

"Agachado estabais, Conde,
y tenéis mucha más traza
de home que aguardó jeringa,
que del que espera batalla.

"Conhusco habedes yantado:
¡oh, que mala pro vos faga,
pues tan presto bajó el miedo
los yantares a las ancas!

"Sacárades a Tizona,
que ella vos asegurara,
pues en vos no es rabiesca,
según la humedad que anda."

Gil Díaz, el escudero,
que al Cid contino acompaña,
con la mano en las narices,
todo sepultado en bascas,

trayendo detrás de sí
a Diego, el yerno que falta,
con una mano le enseña,
mientras con otra se tapa.

"Vedes aquí, señor mío,
un fijo de vuesa casa,
el Conde de Carrión,
que esconde mal su crianza.

"De dónde yo le he sacado,
sus vestidos vos lo parlan,
y a voces sus palominos
chillan, señor, lo que pasa.

"Más cedo podréis tomar
a Valencia y sus murallas,
que de ningún cabo al conde,
por no haber de do le asgan.

"Si no merece de yerno
el nombre por esta causa,
tenga el de servidor vueso,
pues tanta parte le alcanza."

Sañudo le mira el Cid;
con mal talante le encara:
"De esta vez, amigos condes,
descubierto habéis la caca.

"¿Pavor de un león hobistes,
estando con vuestas armas,
fincando en compañía mía,
que para seguro basta?

"Por San Millán, que me corro,
mirándovos de esa traza,
y que, de lástima y asco,
me revolvéis las entrañas.

"El que de infanzón se precia,
face en el pavor y el ansia
de las tripas corazón:
así el refrán vos lo canta.

"Mas, vos, en esta presura,
sin acatar vuesa casta,
facéis del corazón tripas,
que el puro temor vos vacia.

"Ya que Colada no os fizo
valiente aquesta vegada,
fágavos colada limpio:
echaos, buen conde, en colada."

"Callede, el Cid, callede
--dijo, con la voz muy baja--,
y la cosa que es secreta,
tan pública no se faga.

"Si non fice valentía,
fice cosa necesaria;
y si probáis lo que fice,
lo tendredes por fazaña.

"Más ánimo es menester
para echarse en la privada,
que para vencer a Búcar,
ni a mil leones que salgan.

"Animo sobrado tuve";
mas en esto el Cid le ataja,
porque, sin un incensario,
ninguno a escuchar le aguarda.

"Id, infante, a doña Sol,
vuesa esposa desdichada,
y decidla que vos limpie,
mientras yo vos busco un ama.

"Y non fabléis ende más,
y obedeced, si os agrada,
aquel refrán que aconseja:
la caca, conde, callarla."²⁵

This genuinely humorous, though rather indelicate, romance is an excellent example of Quevedo's technique and facility with the language, not only in his use of archaism, but the many word-plays (Colada/colada/colada, lines 129-132; servidor, line 107; Conde/que esconde, lines 95-96; etc.), and in his incongruous combinations of words, as in the first two lines. The archaisms are: f- (12 times), vos (10 times), -des (6 times), vueso (6 times), non (twice), connusco (obsolete for con nosotros), hobistes (archaic form of hubistes), el Cid (archaic use of the definite article with the vocative), and several vocabulary words (guisa, home, yantar, pro, contino, parlar, cedo, talante, haber in the archaic meaning of tener, acatar, vegada, ende).

The Cid himself is certainly not held up to ridicule as are the condes de Carrión, but the former has a good deal of his stature lowered, especially by the non-heroic vocabulary Quevedo associates with him in the opening lines: mascar, panza, gorra, boquiabierto, cabizbajo, roncando como una vaca, etc.

With the above examples in mind, it is now possible to trace the development of the different uses of a

chivalric style marked by archaism through the sixteenth and seventeenth centuries. These are the general divisions which can be made:

(1) Amadís de Gaula (1508) and later novels of chivalry: a conscious and serious imitation of the language of previous centuries in which were written the original sources for the Amadís and some other chivalric novels.

(2) Anonymous sixteenth-century romances, collected in the Romancero general (1600): remnants of old epic and chivalric legends preserved through oral tradition and retaining an archaic language.

(3) "Dueña, si habedes honor": an anonymous romance different from those referred to above in its distortion of the chivalric theme, and different from other burlesques on chivalry in its archaic style; the first example of the genuine parodic chivalric style.

(4) Don Quijote de la Mancha (1605-1615) by Cervantes: the first known writer to employ this style in the same sort of spirit as moves the romance "Dueña, si habedes honor"; this then becomes the source for later manifestations of this phenomenon.

(5) Don Quijote de la Mancha, Part II (1614) by Avellaneda and Don Quijote de la Mancha by Castro: direct imitations of Cervantes' novel, main character, and chivalric style.

(6) Amar por señas (prob. 1615) by Tirso: a reference to Cervantes' novel and characters, but not their appearance in the work, and the use of the chivalric style as parody.

(7) La dama duende (1629) by Calderón: the style is used as in Don Quijote, but without the presence of or reference to Cervantes' work.

(8) "Pavura de los condes de Carrión" by Quevedo: after showing in another romance that he knows Cervantes' use of the chivalric style, and employing it in two non-parodic romances, Quevedo uses it in this romance in the same tone that characterizes the original, "Dueña, si habedes honor."

NOTES

¹Riewald, "Parody as Criticism," pp. 128-129. For other definitions of parody (less satisfactory, in my opinion) see Gilbert Highet, The Anatomy of Satire (Princeton, 1962), p. 69; Annemarie Bodensieck, "The Comic of Expression in Cervantes' Don Quijote," (unpubl. PhD diss., University of Wisconsin, 1928), p. 92; Dwight Macdonald, ed., Parodies: An Anthology from Chaucer to Beerbohm--and After (New York, 1960), p. xiii; Mrs. Herbert Richardson, Parody (Oxford, 1935), p. 9; Juan Valera, Obras completas, Vol. II (Madrid, 1958), p. 1076.

²Ramón Menéndez Pidal says that "toda gran popularidad propende a promover la parodia," Cervantes y el ideal caballeresco (Madrid, 1948), p. 13.

³Ibid., pp. 12-13.

⁴Romancero general, Vol. I, ed. Angel González Palencia (Madrid, 1947), pp. 277-278.

⁵Ibid., I, 430-431.

⁶Cervantes y el ideal, p. 20.

⁷Romancero general, I, 164-165. The same romance, with minor variations can also be found in Las fuentes del romancero, ed. Francisco Rodríguez-Moñino, Vol. IV (Madrid, 1957), pp. 47-48. I am grateful to Dr. John J. Allen of the University of Florida for calling my attention to this romance.

⁸Riquer, ed., Don Quijote, p. 496, n. 13.

⁹There is a possible intermediary source between the romance and Don Quijote. It is another romance, attributed to Góngora (by Millé y Giménez, see Obras completas, ed. Juan and Isabel Millé y Giménez [Madrid, 1961], pp. 29-30 and 271-273, but not by González Palencia, see Romancero general, pp. xxxviii-xxxix). The beginning and ending of this romance are:

En aquel siglo dorado
cuando floreció Amadis,
y el mes de Mayo vivía
pared en medio de Abril,
en unas vistas secretas
detrás de un zaquizami,
do la sabidora Urganda
tuvo un hijo Gandalín,
más valiente que Macías,
más derretido que el Cid,
más sabidor que Roldán,
más menbrudo que Merlín,

.....

---"Así te otorguen los cielos
de venturas un caiz,
que me traigas una dueña
con quien folgar y dormir."

Fué a revolver la cabeza
y vido cerca de sí
la doncella Dinamarca,
atándose un cenogil.
Y aunque nunca se habían visto
en las salas de Paris,
mirábanse el uno al otro,
y hartábanse de reir. (Romancero general, II,
61)

The burlesque of the chivalric and of chivalric personages is reminiscent of "Diez años vivió Belerma," but there are traces of archaism here: folgar and vido (Old Spanish preterite of ver). Whether or not Góngora is the author is unimportant. But it is important to note the infrequent, almost hesitant, use of archaisms. Cervantes may very well have been familiar with this romance also, but it is less likely that he had this in mind when he wrote his novel than "Dueña, si habedes honor."

¹⁰De Cervantes y Lope de Vega (Buenos Aires, 1940), pp. 50-51. See also Alfonso Reyes, "Cervantes y el Romancero," Obras completas de Alfonso Reyes, Vol. VII (Mexico City, 1958), pp. 347-348.

¹¹Fernández de Avellaneda, Don Quijote de la Mancha (Buenos Aires, 1941), p. 16.

¹²Ibid., p. 30.

¹³Ibid., p. 126.

¹⁴This is an example of conscious extension of the archaizing tendency to the point of restoring a Latin feature lost far back in the formation of the language, in this case the eleventh century. See Menéndez Pidal, Manual, p. 285.

¹⁵In addition to the introductory sonnet, p. 8, also written at least partly in the chivalric style are passages on pp. 24, 27, 28, 29-30, 24, 42, in the first ten chapter of Avellaneda's Quijote.

¹⁶Tirso de Molina, Obras dramáticas completas, ed. Blanca de los Ríos, Vol. I (Madrid, 1946), p. 1792.

¹⁷Ibid., p. 1794.

¹⁸Ibid., pp. 1763-1768.

¹⁹Guillén de Castro, Obras, Vol. II (Madrid, 1926), pp. 340-341.

²⁰Pedro Calderón de la Barca, Comedias de capa y espada, ed. Angel Valbuena Briones, Vol. II (Madrid, 1954), p. 44.

²¹Ibid.

²²Ibid., p. lviii.

²³Francisco de Quevedo, Obras completas, ed. José M. Blecua, Vol. I (Barcelona, 1963), pp. 933-936.

²⁴Ibid., pp. 118-119, 1146-1147.

²⁵Ibid., pp. 1049-1053.

CHAPTER III

THE CHIVALRIC STYLE IN DON QUIJOTE

In this chapter the role of the chivalric style in Cervantes' Don Quijote will be studied in more detail. In order to do so it is important to define some terms as they will be used here. The first is "speech." Whenever a character says something which is directly quoted by the author, it is considered a "speech." When Don Quijote says to the Caballero del Bosque "---Sí es---" (II, 12, 623) it is considered a "speech" just as is the long discourse by Don Quijote on the Golden Age (I, 12, 104-106).

A "chivalric speech" is any speech in a chivalric context which contains archaism, no matter how long or short the speech or how many or few the archaisms.¹

A "non-chivalric speech" is any speech which contains no archaism. The subject of the discourse may be chivalric but there is no chivalric archaism.

A distinction that must be kept in mind is the one between the chivalric style (in the archaic, parodic sense) and the rhetorical style. In the Introduction the confusion of scholars such as Romera-Navarro concerning the nature of the chivalric style in Don Quijote was noted.

Certain speeches by Don Quijote, such as the Golden Age and Arms and Letters discourses, should not be included as examples of the chivalric style. They contain no archaism and are not meant to recall to the reader the style of the novels of chivalry. Rather their careful and complex construction, employing a vocabulary and syntax very much in keeping with the best literary precepts of the Renaissance, bears a resemblance to the polished, cultured style of the moralists and historians of the sixteenth century.²

There are sixty-six chivalric speeches by Don Quijote in the novel. These can be divided into five categories: (1) the invocation, (2) the challenge, (3) the conversation, (4) the oath, and (5) the epistle.

In the novels of chivalry, when a knight-errant is about to undertake a dangerous adventure he invokes the aid of the lady to whom he has dedicated himself.³ Don Quijote imitates this practice, at times employing the archaic chivalric style:

--¡Oh princesa Dulcinea, señora deste cautivo corazón! Mucho agravio me habedes fecho en despedirme y reprocharme con el riguroso afincamiento de mandarme no parecer ante la vuestra fermosura. Plégaos, señora, de membraros deste vuestro sujeto corazón, que tantas cuitas por vuestro amor padece.
(I, 2, 42-43)⁴

--Acorredme, señora mía, en esta primera afrenta que a este vuestro avasallado pecho se le ofrece; no me desiallezca en este primer trance vuestro favor y amparo.

(I, 3, 51)

---¡Oh señora de la fermosura, esfuerzo y vigor del debilitado corazón mío! Ahora es tiempo que vuelvas los ojos de tu grandeza a este tu cautivo caballero, que tamania aventura está atendiendo.

(I, 3, 51)

---¡Oh señora de mi alma, Dulcinea, flor de la fermosura, socorred a este vuestro caballero, que por satisfacer a la vuestra mucha bondad, en este riguroso trance se halla!

(I, 8, 88)

Don Quijote continually issues a challenge to or shouts defiance at his real or imagined enemies, such as the merchants:

---Non fuyáis, gente cobarde; gente cautiva, atended, que no por culpa mía, sino de mi caballo, estoy aquí tendido.

(I, 4, 60)

the windmill-giants:

---Non fuyades, cobardes y viles criaturas, que un solo caballero es el que os acomete.

(I, 8, 82)

the Biscayan:

---Si fueras caballero, como no lo eres, ya yo hubiera castigado tu sandez y atrevimiento, cautiva criatura.

(I, 8, 87)

---Ahora lo veredes, dijo Agrajes---respondió don Quijote.

(I, 8, 88)

the white-shirted figures:

---Deteneos, caballeros, o quienquiera que seáis, y dadme cuenta de quién sois, de dónde venís, adónde vais, qué es lo que en aquellas andas lleváis; que según las muestras, o vosotros habéis fecho, o vos han fecho, algún desaguisado, y conviene y es menester que yo lo sepa, o bien para castigaros del mal que fecistes, o bien para vengaros del tuerto que vos hicieron.

(I, 19, 172)

the barber:

--;Defiéndete, cautiva criatura, o entriégame de tu voluntad lo que con tanta razón se me debe!

(I, 21, 193)

those at the inn:

--Cualquiera que dijere que yo he sido con justo título encantado, como mi señora la princesa Micomicona me dé licencia para ello, yo le desmiento, le rieto y desafío a singular batalla.

(I, 44, 450)

the penitents:

--En una lo diré--replicó don Quijote--, y es ésta: que luego al punto dejéis libre a esa hermosa señora, cuyas lágrimas y triste semblante dan claras muestras que la lleváis contra su voluntad y que algún notorio desaguisado le habedes fecho; y yo, que nací en el mundo para desfacer semejantes agravios, no consentiré que un solo paso adelante pase sin darle la deseada libertad que merece.

(I, 52, 514)

The largest group of Don Quijote's chivalric speeches is simply that of a "typical" conversation between the knight-errant and someone else. Don Quijote especially likes to impress women with his chivalric speech, as he does with the prostitutes at the inn:

--No fuyan las vuestras mercedes ni teman desaguisado alguno; ca a la orden de caballería que profeso non toca ni atañe facерle a ninguno, cuanto más a tan altas doncellas como vuestras presencias demuestran.

(I, 2, 44)

--Bien parece la mesura en las fermosas, y es mucha sandez además la risa que de leve causa procede; pero non vos lo digo porque os acuite-
des ni mestredes mal talante; que el mío non es de él que de serviros.

(I, 2, 44)

--Nunca fuera caballero
de damas tan bien servido
como fuera don Quijote
cuando de su aldea vino:
doncellas curaban dél;
princesas, del su rocino,
o Rocinante, que éste es el nombre, señoras mías
de mi caballo, y don Quijote de la Mancha es mío;
que, puesto que no quisiera descubrirme fasta que
las fazañas fechas en vuestro servicio y pro me
descubrieran, la fuerza de acomodar al propósito
presente este romance viejo de Lanzarote ha sido
causa que sepáis mi nombre antes de toda sazón;
pero tiempo vendrá en que las vuestras señorías
me manden y yo obedezca, y el valor de mi brazo
descubra el deseo que tengo de serviros.

(I, 2, 46)

the lady he "frees" from the Biscayan:

--La vuestra fermosura, señora mía, puede facer de
su persona lo que más le viniere en talante, porque
ya la soberbia de vuestros robadores yace por el
suelo, derribada por este mi fuerte brazo; y porque
no penéis por saber el nombre de vuestro liberta-
dor, sabed que yo me llamo don Quijote de la Mancha,
caballero andante y aventurero, y cautivo de la sin
par y hermosa doña Dulcinea del Toboso, y en pago
del beneficio que de mi habéis recebido, no quiero
otra cosa sino que volváis al Toboso, y que de mi
parte os presentéis ante esta señora y le digáis
lo que por vuestra libertad he fecho.

(I, 8, 87)

the wife of the innkeeper Juan Palomeque:

--Creedme, fermosa señora, que os podéis llamar
venturosa por haber alojado en este vuestro castillo
a mi persona, que es tal, que si yo no la alabo es
por lo que suele decirse que la alabanza propia
envilece; pero mi escudero os dirá quién soy. Sólo
os digo que tendré eternamente escrito en mi memo-
ria el servicio que me habedes fecho, para agrade-
céroslo mientras la vida me durare; y plugiera a
los altos cielos que el amor no me tuviera tan ren-
dido y tan sujeto a sus leyes, y los ojos de aquella
hermosa ingrata que digo entre mis dientes; que los
desta fermosa doncella fueran señores de mi libertad.

(I, 16, 145)

Maritornes:

--Quisiera hallarme en términos, fermosa y alta señora, de poder pagar tamaña merced como la que con la vista de vuestra gran fermosura me habedes fecho; pero ha querido la fortuna, que no se cansa de perseguir a los buenos, ponerme en este lecho, donde yago tan molido y quebrantado, que aunque de mi voluntad quisiera satisfacer a la vuestra, fuera imposible. Y más, que se añade a esta imposibilidad otra mayor, que es la prometida fe que tengo dada a la sin par Dulcinea del Toboso, única señora de mis más escondidos pensamientos; que si esto no hubiera de por medio, no fuera yo tan sandio caballero que dejara pasar en blanco la venturosa ocasión en que vuestra gran bondad me ha puesto.
(I, 16, 148)

Dorotea, as the Princesa Micomicona:

--No os responderé palabra, fermosa señora--respondió don Quijote--, ni oiré más cosa de vuestra facienda, fasta que os levantéis de tierra.
(I, 29, 294)

--Yo vos le otorgo y concedo--respondió don Quijote--, como no se haya de cumplir en daño o mengua de mi rey, de mi patria y de aquella que de mi corazón y libertad tiene la llave.
(I, 29, 294-295)

--La vuestra gran fermosura se levante, que yo le otorgo el don que pedirme quisiere.
(I, 29, 295)

--Y después de habérsela tajado y puéstos en pacífica posesión de vuestro estado, quedará a vuestra voluntad hacer de vuestra persona lo que más en talante os viniere; porque mientras que yo tuviere ocupada la memoria y cautiva la voluntad, perdido el entendimiento, a aquella ..., y no digo más, no es posible que yo arrostre, ni por pienso, el casarme, aunque fuese con el ave fénix.
(I, 30, 306)

He also addresses himself to two innkeepers (knights and lords of the castles in which he stays, in Don Quijote's conception of the world) when he is to be dubbed a knight:

--No me levantaré jamás de donde estoy, valeroso caballero, fasta que la vuestra cortesía me otorgue un don que pedirle quiero, el cual redundará en alabanza vuestra y en pro del género humano.
(I, 3, 48)

--No esperaba yo menos de la gran magnificencia vuestra, señor mío--respondió don Quijote--y así, os digo que el don que os he pedido y de vuestra liberalidad me ha sido otorgado, es que mañana en aquel día me habéis de armar caballero, y esta noche en la capilla deste vuestro castillo velaré las armas; y mañana, como tengo dicho, se cumplirá lo que tanto deseo, para poder, como se debe, ir por todas las cuatro partes del mundo buscando las aventuras, en pro de los menesterosos, como está a cargo de la caballería y de los caballeros andantes, como yo soy, cuyo deseo a semejantes fazañas es inclinado.

(I, 3, 48)

and as he is about to leave the inn-castle of Juan Palomeque:

--Muchas y muy grandes son las mercedes, señor alcaide, que en este vuestro castillo he recibido, y quedo obligadísimo a agradecéroslas todos los días de mi vida. Si os las puedo pagar en haceros vengado de algún soberbio que os haya fecho algún agravio, sabed que mi oficio no es otro sino valer a los que poco pueden y vengar a los que reciben tuertos, y castigar alevosías. Recorred vuestra memoria, y si halláis alguna cosa deste jaez que encomendarme, no hay sino decilla; que yo os prometo, por la orden de caballero que recibí, de faceros satisfecho y pagado a toda vuestra voluntad.

(I, 17, 156)

Finally, there are a few miscellaneous occasions on which Don Quijote employs his chivalric style: to his niece, the housekeeper, the priest, and the barber when he is brought home, badly wounded, after his first sally:

--Ténganse todos, que vengo malferido por la culpa de mi caballo. Llévenme a mi lecho y llámese, si fuere posible, a la sabia Urganda, que cure y cate de mis feridas.

(I, 5, 65)

again to Sancho before undertaking the adventure of the galley-slaves:

--Pues desesa manera--dijo su amo--aquí encaja la ejecución de mi oficio: desfacer fuerzas y socorrer y acudir a los miserables.

(I, 22, 203)

and to the goatherd, the Canon of Toledo, the priest, etc., as he sees the approach of the penitents:

--Agora, valerosa compañía, veredes cuanto importa que haya en el mundo caballeros que profesen la orden de la andante caballería; agora digo que veredes, en la libertad de aquella buena señora que allí va cautiva, si se han de estimar los caballeros andantes.

(I, 52, 513)

There is a single example of the chivalric oath, after Don Quijote has done battle with the Biscayan:

--Yo hago juramento al Criador de todas las cosas y a los santos cuatro Evangelios, donde más largamente están escritos, de hacer la vida que hizo el grande marqués de Mantua cuando juró vengar la muerte de su sobrino Valdovinos, que fue de no comer pan a manteles, ni con su mujer folgar, y otras cosas que, aunque dellas no me acuerdo, las doy aquí por expresadas, hasta tomar entera venganza del que tal desaguisado me fizo.

(I, 10, 100)

The final example is not a speech at all, but rather the letter Don Quijote writes to Dulcinea, in imitation of Amadís de Gaula and other knights from the novels of chivalry. This has been called the "modelo más acabado" of the chivalric style in the novel:⁵

CARTA DE DON QUIJOTE A DULCINEA DEL TOBOSO

Soberana y alta señora:

El ferido de punta de ausencia y el llagado de las telas del corazón, dulcísima Dulcinea del Toboso, te envía la salud que él no tiene. Si tu fermosura me desprecia, si tu valor no es en mi pro,

si tus desdenes son en mi afincamiento, maguer que yo sea asaz de sufrido, mal podré sostenerme en esta cuita, que además de ser fuerte, es muy duradera. Mi buen escudero Sancho te dará entera relación, ¡oh bella ingrata, amada enemiga mía!, del modo que por tu causa quedo: si gustares de acorrerme, tuyo soy; y si no, haz lo que te viniere en gusto; que con acabar mi vida habré satisfecho a tu crueldad y a mi deseo.

Tuyo hasta la muerte,

EL CABALLERO DE LA TRISTE FIGURA
(I, 25, 247)

In these thirty speeches, chosen for special consideration because of their relatively high degree of archaism, there are 1554 words and 104 archaisms, which means that 6.5% of the total vocabulary is archaic. The average speech is 52 words long and contains 3.5 archaisms.

The remaining thirty-six chivalric speeches by Don Quijote contain 6822 words and only 68 archaisms: 1.0%. The average speech is 189 words in length and contains only 1.9 archaisms.

The total number of words in the sixty-six speeches is 8374 and there is a total of 172 archaisms, so that 2.1% of the vocabulary is archaic. The average speech is 127 words long and contains 2.6 archaisms.

It would be to no advantage to quote more than a sampling of the speeches which display a reduced frequency of archaism. In twenty, or more than half, the only archaism used is the f:-

---Por cierto, fermosas señoras, yo soy muy contento de hacer lo que me pedís; mas ha de ser con

una condición y concierto, y es que este caballero me ha de prometer de ir al lugar del Toboso y presentarse de mi parte ante la sin par doña Dulcinea, para que ella haga dél lo que más fuere de su voluntad.

(I, 9, 96)

--Seguramente puede vuestra merced entrar y espaciarse en este castillo; que aunque es estrecho y mal acomodado, no hay estrechez ni incomodidad en el mundo que no dé lugar a las armas y a las letras, y más si las armas y letras traen por guía y adalid a la fermosura, como la traen las letras de vuestra merced en esta fermosa doncella, a quien deben no sólo abrirse y manifestarse los castillos, sino apartarse los riscos, y dividirse y abajarse las montañas, para dalle acogida. Entre vuestra merced, digo, en este paraíso; que aquí hallará estrellas y soles que acompañen el cielo que vuestra merced trae consigo: aquí hallará las armas en su punto y la hermosura en su extremo.

(I, 42, 434)

--Fermosa doncella, no ha lugar por ahora vuestra petición, porque estoy impedido de entretenerme en otra aventura en tanto que no diere cima a una en que mi palabra me ha puesto. Mas lo que yo podré hacer por serviros es lo que ahora diré: corred y decid a vuestro padre que se entretenga en esa batalla lo mejor que pudiere, y que no se deje vencer en ningún modo, en tanto que yo pido licencia a la princesa Micomicona para poder socorrerle en su cuita; que si ella me la da, tened por cierto que yo le sacaré della.

(I, 44, 454)

--Corre, hijo Sancho, y di a aquella señora del palafrén y del azor que yo, el Caballero de los Leones, besa las manos a su gran fermosura, y que si su grandeza me da licencia, se las irá a besar, y a servirla en cuanto mis fuerzas pudieren y su alteza me mandare. Y mira, Sancho, como hablas, y ten cuenta de no encajar algún refrán de los tuyos en tu embajada.

(II, 30, 756-757)⁶

It is interesting to note a device that Cervantes employs on six occasions in Don Quijote's chivalric speeches.

In these speeches Don Quijote begins by using an f- among his opening words, thus reminding the reader at once of the chivalric style, even though no more archaisms follow in the speech:

- Ferido no--dijo don Quijote-- (I, 7, 77)
- Por cierto, fermosas señoras, (I, 9, 96)
- Las feridas que se reciben (I, 15, 141)
- Fermosa doncella (I, 44, 454)
- Es común proverbio, fermosa señora (I, 46, 467-468)
- Lástima os tengo, fermosa señora, de que
hayades puesto (I, 43, 446)

Only in the last example is there another archaism, and it follows closely the first one.

In six other chivalric speeches there is but a single archaic word:⁷

---Calla, Sancho amigo---dijo don Quijote---; que pues esta señora dueña de tan lueñes tierras viene a buscarme, no debe ser de aquellas que el boticario tenía en su número, cuanto más que ésta es condesa, y cuando las condesas sirven de dueñas, será sirviendo a reinas y a emperatrices, que en sus casas son señorísimas que se sirven de otras dueñas.

(II, 37, 810)

There is one speech where the -des verb ending is the only archaism:

---A la mano de Dios---replicó don Quijote---. Pues así es, quiero, señor caballero, que sepades que yo voy encantado en esta jaula, por envidia y fraude de malos encantadores; que la virtud más es perseguida de los malos que amada de los buenos. Caballero andante soy, y no de aquellos de cuyos nombres jamás la Fama se acordó para eternizarlos en su memoria, sino de aquellos

que, a despecho y pesar de la misma envidia, y de cuantos magos crió Persia, bracmanes la India, ginosofistas la Etiopía, han de poner su nombre en el templo de la inmortalidad para que sirva de ejemplo y dechado en los venideros siglos, donde los caballeros andantes vean los pasos que han de seguir, si quisieren llegar a la cumbre y alteza honrosa de las armas.

(I, 47, 478)

The eleven remaining chivalric speeches have more than one type of archaism. The longest, over a thousand words, and the one with the most archaisms of any speech in the novel, ten, is Don Quijote's summary, for Sancho, of the life of a knight-errant (I, 21, 196-198). The archaisms in this speech are: fenestras, fermosas, fablar, furto, tablas, fermosa, pro, talante, fice, and fablado. The other chivalric speeches in the group are: I, 1, 40 (la vuestra grandeza, talante); I, 4, 58 (talante, desfecho); I, 20, 179 (esta nuestra edad, fechos, ficieron, cautivo); I, 25, 235 (pro, fermosa); I, 43, 445 (fará la tu merced, cautivo, este mi cuitado corazón); I, 43, 446 (fermosa, hayades); I, 47, 476 (fermosas, desaguisado, fecho, habedes, fecho); I, 52, 510-511 (talante, fecho, desaguisado); and II, 32, 778-779 (la vuestra grandeza, ferido, fierro, ferido).

The following tables show the ratio of the archaic forms to those which are not archaic:

Thirty chivalric speeches (6.7% archaic)

<u>f-</u>	41	77%
<u>h-</u>	12	23%
<u>-ades</u>	10	33%
<u>-ais</u>	20	67%

<u>el su</u>	8	13%
<u>este su</u>	7	11%
<u>este su</u>	47	76%
<u>non</u>	5	17%
<u>no</u>	24	83%
<u>vos</u>	4	13%
<u>os</u>	27	87%

Thirty-six chivalric speeches (1.0% archaic)

<u>f-</u>	44	34%
<u>h-</u>	87	66%
<u>-ades</u>	3	16%
<u>-áis</u>	16	84%
<u>el su</u>	3	2%
<u>este su</u>	2	1%
<u>su</u>	150	97%
<u>non</u>	0	0%
<u>no</u>	83	100%
<u>vos</u>	0	0%
<u>os</u>	21	100%

Total: Sixty-six chivalric speeches (2.1% archaic)

<u>f-</u>	85	46%
<u>h-</u>	99	54%
<u>-ades</u>	13	26%
<u>-áis</u>	36	74%
<u>el su</u>	11	5%
<u>este su</u>	9	4%
<u>su</u>	197	91%
<u>non</u>	5	4%
<u>no</u>	107	96%
<u>vos</u>	4	8%
<u>os</u>	48	94%

Don Quijote's archaic chivalric vocabulary includes the following nineteen words:

Number of times used by Don Quijote

<u>acorrer</u>	2
<u>afincamiento</u>	2
<u>al</u>	1
<u>atender</u>	2
<u>ca</u>	1
<u>cautivo</u>	9
<u>desaguisado</u>	6
<u>fenestra</u>	1
<u>luene</u>	2
<u>maguer</u>	1
<u>manana en aquel día</u>	1
<u>membrarse</u>	1
<u>pasar en</u>	1
<u>plegar</u>	1
<u>prez</u>	1
<u>pro</u>	5
<u>rieto (1st sing. retar)</u>	1
<u>tabla</u>	1
<u>talante</u>	7
Total	46

Cervantes seems to agree with Fjelstad that the f- is the most obvious archaism a writer could employ in his efforts to imitate the style of the novels of chivalry. In Don Quijote's most chivalric speeches it is the only archaism used more frequently than the modern form (77%-23%). At those times when his speech shows only traces of archaism, the f- is still the one used more frequently than all other archaisms combined, but not, in this instance, more than its modern counterpart, h- (34%-66%). In Don Quijote's speeches, it is the f- which is the most consistent indicator of the archaic chivalric style.

If we compare the ratio of f- to h- as used by Don Quijote with the figures cited by Fjelstad, we see that at

his highly archaic moments (77% f-) Don Quijote outdoes his model, Amadís de Gaula, where the f- appears almost 60% of the time, but at his less intensely chivalric moments he is less archaic (34% f-) than his model. According to Lapp, the ratio between the two forms varies from 2% to 97% f- in the four novels studied, indicating that the use of this archaism was indeed very erratic.

In Amadís de Gaula, the archaic object pronoun vos is used about 50% of the time, while Don Quijote uses it only during his most archaic moments (13%) and only 8% overall. Lapp's study indicates that vos was regularly preferred over os by four other authors of chivalric novels.

Though Fjelstad does not indicate the relative frequency of -ades versus -áis in Amadís, Lapp does provide this ratio. In two of the four novels he studied, the archaic form never appears, while it is used 7% of the time in one and 69% in the other. Don Quijote uses it 33% of the time when he is most archaic, 16% when he is less so, and 26% overall.

It is interesting to observe that Cervantes imitates well the authors of the novels of chivalry and the romance "Dueña, si habedes honor" in their use of archaism. He seems to know, instinctively, which archaisms to use and how to use them. He is inconsistent, as were the authors he imitates, in the frequency of appearance of the various archaic forms. But there is no doubt that he far surpasses

his predecessors in the artistic use of an archaic language and style.

Cervantes knew that his readers would easily recognize the archaic style and associate it with the novels of chivalry and the chivalric poems of the Romancero. He knew it would help evoke the heroic world of the past and all that was associated with it, as this was its role in the chivalric novels. But his intentions went far beyond a mere evocation of a glorious past.

By placing the archaic language in the mouth of his mad hero there was a sort of criticism by association, which is indeed the very heart of the nature of parody; it is hard to laugh at Don Quijote without also laughing, at least a little, at Amadís and Palmerín.

The reader soon learns to look for this style used by Don Quijote and it helps prepare him for the ridicule to which the mad knight of La Mancha will be subjected. It is a major contributor in fostering the expectation of the comic deflation of Don Quijote.⁸ One example should suffice. Don Quijote and Sancho arrive at the inn after the battle with the Yenguesans and have retired for the night when Maritornes enters the room. Don Quijote assumes she is the daughter of the master of the castle come to see him. He seizes her, saying:

---Quisiera hallarme en términos, hermosa y alta señora, de poder pagar tamaña merced como la que con la vista de vuestra gran fermosura me habedes fecho.

(I, 16, 148)

His comic actions are reinforced by his inappropriate speech, making it easier for the reader to accept, and to an extent justify, his subsequent defeat at the hands of the mule driver. Cervantes regularly uses this device in connection with Don Quijote's defeats in Part I, but only once in Part II.⁹

It will be noted that chivalric archaism is not an automatic tag of identification for chivalric content, as there are many chivalric situations in which Don Quijote might be expected to employ archaism but does not.¹⁰ But a look at the distribution of the chivalric speeches by Don Quijote suggests to us something fundamental about the character of the Manchegan knight.

Of the thirty relatively highly archaic chivalric speeches, all but one are to be found in Part I of Don Quijote. Similarly, all but eight of the total of sixty-six speeches in which Don Quijote employs archaisms are located in Part I. The charts below indicate the distribution of Don Quijote's archaic chivalric speeches in Part I. In the first, each "X" represents one of Don Quijote's thirty most highly archaic speeches. The arabic numerals represent chapters. In the second, each "X" represents one of the fifty-eight chivalric speeches by Don Quijote in Part I.

All three charts indicate that Part I of Don Quijote can be divided into four rather clearly distinguishable sub-divisions: (1) Chapters 1-10, (2) Chapters 11-31, (3) Chapters 32-41, and (4) Chapters 42-52. Groups 1, 2, and 4, each cover approximately one-fifth of Part I of the novel, while group 2 covers about two-fifths of Part I.

Group 1, the first ten chapters of the novel, can also be divided into two sub-groups: (a) Don Quijote's first sally, the events at the inn where he is dubbed a knight, through his adventure with the merchants where Rocinante falls and he is beaten, and his return home, and (b) the beginning of his second sally, through the adventure with the Biscayan, and his meeting with the goatherds. Throughout all this, Don Quijote's zeal for adventure and battle in the role of a knight-errant is at a high level. This is reflected in his speech,¹¹ as he utters a chivalric speech on the average of 2.3 times and averages 7.1 archaisms per chapter, excluding Chapter 6 where Don Quijote spends in bed while his friends burn his library. Already in the first part of this group he has met with adversity and defeat: the stoning at the hands of the mule drivers at the inn and, more importantly, the failure of Rocinante which leads to the beating he receives from the muleteer. But this is not enough to daunt Don Quijote's spirits, as he considers himself fortunate: "Y aún se tenía por dichoso, pareciéndole que aquella era propia desgracia de caballeros andantes"

(1, 4, 61). Thus when he ventures forth on his second sally there is no great decrease in the frequency of his chivalric speeches. He still uses archaism in imitation of Amadís with great frequency, and he sees windmills as giants, and challenges all those he passes on the road.

However, by the time he reaches the camp of the goat-herds, in Chapter 11, the beginning of group 2, he seems to have changed or to be in the process of changing. For the next two-fifths of the book, for nineteen chapters, not including Chapters 27 and 28 where Cardenio and Dorotea tell their stories and Don Quijote is not present, chivalric speeches come from Don Quijote at the significantly reduced rate of 1.2 per chapter, and the number of archaisms is diminished to 3.1. He seems to have lost something. Perhaps it was the defeat by the windmill-giants caused by enchanters, who before this had only stolen his library but had not interfered in his battles; perhaps it was the loss of part of his ear in the battle with the Biscayan. Maybe the change of scene and of pace when he joins the goatherds gives him time to think again about his newly chosen career. In this setting he delivers his famous Golden Age speech, the first of his several long and intelligent discourses which typify him at his more lucid, and less chivalric, moments. Perhaps it is as a result of this slowing down of the pace, accompanied by some vague and unexpressed second thoughts about his call to arms, and by the accumulation of physical aches

and pains, that Don Quijote already begins to feel some degree of desengaño.¹² He no longer has the same high degree of enthusiasm with which he started out. This is naturally reflected in his speech, in the decreased frequency with which he tries to imitate the style of the knights of the novels of chivalry. But the worst is yet to come.

By the time he reaches Juan Palomeque's inn in the company of Sancho, the priest, the barber, the "Princesa Micomicona," and Cardenio, Don Quijote is too tired to continue to play the role. He has been through numerous adventures; he is now controlling the action less and is being controlled by others more. Except for occasional outbursts of enthusiasm, he has been unable to check a creeping disillusionment. For a space of ten chapters, 32-41, he does not utter a single chivalric speech although we must note that in all but three chapters (35, 37, 38) he spends his time asleep while the others discuss the novels of chivalry in general and listen to the story of the Curioso impertinente and to the captive's tale of adventure. This short period of rest when he occupies a position of secondary importance is the lowest point in the first part of the novel for Don Quijote.

But from somewhere within him, and aided by this brief rest, Don Quijote gathers the strength to try again. From Chapter 42 to the end of Part I (ten chapters, not

counting Chapter 51 which is taken up by the story of Leandra), he is able to rally his forces almost to the heights, not of the early chapters, but of group 2, an inconsistent and unsustained effort to once again play the role of the true knight-errant. Here he averages 1.0 chivalric speeches and 2.2 archaisms per chapter. He almost seems on the verge of reaching his original degree of enthusiasm in the very last chapter, where he has three chivalric speeches (two of them with a high percentage of archaism), as he enters the battle with the penitents. But he is decisively defeated and badly wounded. He admits that he is ready to go home and rest and "dejar pasar el mal influjo de las estrellas que agora corre" (I, 52, 515).

To look at it another way, it could be considered that after his initial outburst of high enthusiasm which lasts until his arrival at the goatherd's camp, Don Quijote settles down to a consistently low rate of chivalric speech for the rest of the first part of the novel. Not including those chapters in which he says nothing at all, in the remaining 23 chapters of Part I Don Quijote averages 0.9 chivalric speeches and 3.2 archaisms per chapter. This still indicates that his enthusiasm flags quite early in the novel.

1
In Part II Don Quijote is unable to regain the real chivalric spirit, or at least this seems to be the case, judging from his speech. On only eight occasions does he

deliver a chivalric speech (II, 10, 601-602; II, 22, 701; II, 30, 756-757; II, 32, 776; II, 32, 778-779; II, 37, 810; II, 41, 830; II, 65, 1016), and there are only eleven archaisms (fecho, ferido, fermosura, fechos, la vuestra grandeza, ferido, fierro, ferido, lueñes, lueñes, pasar en) in these speeches (an average of 1.4 per speech). It is worth noting that five of these speeches are delivered in an eleven-chapter segment (Chapters 30-41) starting with the meeting between Don Quijote and the Duchess and extending through the ride on Clavileño. Don Quijote averages almost 0.5 chivalric speeches per chapter and 0.7 archaisms per chapter in this period, about one-half and one-third respectively of the averages in those sections of Part I where he is less than fully committed to knight-errantry. This suggests that for a while at the palace of the Duke and Duchess, Don Quijote does, to a limited extent, feel once again the spirit of commitment to knight-errantry, reinforcing somewhat the ambiguous statement by Cervantes that on Don Quijote's arrival at the palace "aquel fué el primer día que de todo en todo conoció y creyó ser caballero andante verdadero, y no fantástico" (II, 31, 762).

There is, then, some reason to believe that Don Quijote's desengaño begins much earlier in Part I than is generally believed, and that it is in fact an important factor in his personality from the early stages of the novel. As Otis Green states, "it must not be forgotten that the doubts

appear in the very first chapter of the first part and are repeated throughout the work. In other words, Don Quijote lacks certainty and seeks conviction--in his lucid moments. At other times, at the moments of violent action caused by his adust humor, he rides forth to meet his enemy---wind-mills, sheep, an armed Biscayan---without the slightest vacillation."¹³

Don Quijote is not the only character in the novel who uses archaism in imitation of the novels of chivalry. Martín de Riquer discusses two female characters who do the same. The first is Dorotea, who volunteers to play the role of a doncella menesterosa in order to induce Don Quijote to return to his village, confident that she is capable of the role, "porque ella había leído muchos libros de caballerías y sabía bien el estilo que tenían las doncellas cuitadas cuando pedían sus dones a los andantes caballeros" (I, 29, 292).

So when Dorotea, now the Princesa Micomicona, sees Don Quijote she kneels before him and says the following:

--De aquí no me levantaré, ¡oh valeroso y esforzado caballero!, fasta que la vuestra bondad y cortesía me otorgue un don, el cual redundará en honra y prez de vuestra persona y en pro de la más desconsolada y agraviada doncella que el sol ha visto. Y si es que el valor de vuestro fuerte brazo corresponde a la voz de vuestra inmortal fama, obligado estáis a favorecer a la sin ventura que de tan luñes tierras viene, al olor de vuestro famoso nombre, buscándoos para remedio de sus desdichas.

(I, 29, 294)

--No me levantaré, señor--respondió la afligida doncella--, si primero por la vuestra cortesía no me es otorgado el don que pido.

(I, 29, 294)

--Pues el que pido es--dijo la doncella--que la vuestra magnánima persona se venga luego conmigo donde yo le llevare y me prometa que no se ha de entremeter en otra aventura ni demanda alguna hasta darme venganza de un traidor que, contra todo derecho divino y humano, me tiene usurpado mi reino.

(I, 29, 295)

Later she says to Don Quijote, "yo no tengo más voluntad que la vuestra: disponed vos de mí a toda vuestra guisa y talante" (I, 46, 468).

These archaisms are consciously used by an intelligent and discreet person in order to deceive and manipulate Don Quijote.¹⁴ She is able to reinforce this impression on Don Quijote by using other devices as she relates her "true history:" her father, Tinacrio el Sabidor (the man of occult knowledge, a stock character in any novel of chivalry) foresaw how Pandafilando de la Fosca Vista, "un descomunal gigante, señor de una grande ínsula,"¹⁵ was to attempt to force the orphaned princess to marry him, but that she would resist him "por grande y desaforado que fuere." Her father also advised her to go to "las Españas" in search of that famous knight Don Quijote (I, 30, 303).

Quite different is the case of Doña Rodríguez, who enters Don Quijote's room one night to relate to the knight errant a lengthy tale concerning the misfortunes of herself and her daughter, and to request his assistance in rectifying

the situation (II, 48, 882-885). When it becomes known to her that Don Quijote is about to leave the castle, she again accosts him, and says:

--Días ha, valeroso caballero, que os tengo dada cuenta de la sinrazón y alevosía que un mal labrador tiene fecha a mi muy querida y amada fija, que es esta desdichada que aquí está presente, y vos me habedes prometido de volver por ella, enderezándole el tuerto que le tienen fecho, y agora ha llegado a mi noticia que os queredes partir deste castillo, en busca de las buenas venturas que Dios os depare; y así, querría que antes que os escurriésedes por esos caminos, desafiásedes a este rústico indómito, y le hiciésedes que se casase con mi hija, en cumplimiento de la palabra que le dió de ser su esposo, antes y primero que yogase con ella; porque pensar que el duque mi señor me ha de hacer justicia es pedir peras al olmo, por la ocasión que ya a vuesa merced en puridad tengo declarada. Y con esto, nuestro Señor dé a vuesa merced mucha salud, y a nosotras no nos desampare.

(II, 52, 916-917)

Here, Doña Rodríguez, absolutely serious, begins talking to Don Quijote in a way very much as did Dorotea in jest.¹⁶ "Y así la parodia de los libros de caballerías apunta por todas partes; los inteligentes se burlan de ellos y los ridiculizan; los ignorantes, los chiflados, los tontos . . . los aceptan, admiran o imitan con gravedad."¹⁷ But Doña Rodríguez, beginning with "y así," and continuing through the rest of the speech, switches to a style containing an incongruous, and in this setting inappropriate, mixture of altisonant words, such as the verbs escurriésedes, desafiásedes and hiciésedes, and other words accented on the antipenultimate syllable ("rústico indómito"), and the irony of the proverbial "pedir peras al olmo."

These two women are by no means the only characters to imitate Don Quijote's archaic chivalric speech, although they are two of the most interesting examples. At the end of his first sally Don Quijote is brought home by his neighbor, Pedro Alonso, who, in an attempt to seem more authentic to Don Quijote and thus gain his sympathy, announces the arrival of the mad knight with these words:

--Abran vuestras mercedes al señor Valdovinos y al señor marqués de Mantua, que viene mal ferido, y al señor moro Abindarráez, que trae cautivo el valeroso Rodrigo de Narváez, alcaide de Antequera.
(I, 5, 65)

The priest, in order to convince Sancho that the "Princesa Micomicona" is authentic, says that she has come "en busca de vuestro amo a pedirle un don, el cual es que le desfaga un tuerto o agravio que un mal gigante le tiene fecho" (I, 29, 292). Shortly after this, talking to Don Quijote, he uses a few more chivalric archaisms: "el mi buen compatriote . . . la vuestra grandeza . . . fazañas" (I, 29, 297). Earlier in the novel he uses the word mal-ferido (I, 7, 76).

The barber, when he plays the role of the "enchanter," says to Don Quijote:

--¡Oh Caballero de la Triste Figura! No te dé afincamiento la prisión en que vas, porque así conviene para acabar más presto la aventura en que tu gran esfuerzo te puso. La cual se acabará cuando el furibundo león manchego con la blanca paloma tobosina yoguieren en uno, ya después de humilladas las altas cervices al blando yugo matrimoñesco; de cuyo ináudito consorcio saldrán a la luz del orbe los bravos cachorros, que imitarán las rumpantes garras del valeroso

padre. Y esto será antes que el seguidor de la fugitiva ninfa faga dos vegadas la visita de las lucientes imágenes con su rápido y natural curso.

(I, 46, 472-473)

Later he refers to Don Quijote as "desfacedor de agravios" (I, 52, 511).

Sansón Carrasco, when playing the role of the Caballero de los Espejos, refers to himself as "este tu cautivo caballero" (II, 12, 621), and when talking with Don Quijote mentions that "no es bien que los caballeros hagan sus fechos de armas a oscuras" (II, 14, 632-633).

The Duke is unable to resist going along with Don Quijote's madness, and at least twice imitates his chivalric language:

--¡Pasito, mi señor don Quijote de la Mancha!--
dijo el duque--; que adónde está mi señora doña Dulcinea del Toboso no es razón que se alaben otras fermosuras.

(II, 30, 759)

---En fin, famoso caballero, no pueden las tinieblas de la malicia ni de la ignorancia encubrir y escurecer la luz del valor y de la virtud. Digo esto porque apenas ha seis días que la vuestra bondad está en este castillo, cuando ya os vienen a buscar de lueñas y apartadas tierras, y no en carrozas ni en dromedarios, sino a pie y en ayunas, los tristes, los afligidos, confiados que han de hallar en ese fortísimo brazo el remedio de sus cuitas y trabajos, merced a vuestras grandes hazañas, que corren y rodean todo lo descubier-
to de la tierra.

(II, 36, 809)

In one of the most elaborate tricks played on Don Quijote the central personage, the "Countess" Trifaldi, uses the archaisms fazañas (II, 38, 815) and cormano

(II, 39, 820). She, like the Duke, Sansón Carrasco, the barber, the priest, Pedro Alonso, Doña Rodríguez, and Dorotea are all actors. They all consciously and purposefully imitate the greatest actor of them all: Don Quijote de la Mancha.

When Juan Haldudo uses archaism, saying to Andrés as he whips him, "Llamad, señor Andrés, ahora . . . al desfacedor de agravios; veréis como no desface aqueste" (I, 4, 58), he is quoting Don Quijote who referred to himself as "el desfacedor de agravios" (I, 4, 57).

When the niece tells the priest and barber of her uncle's madness, she uses the word feridas (I, 5, 64). This is not another case of conscious imitation as with Dorotea or the Duke, nor is it a matter of directly quoting Don Quijote. Rather it is a case of unconscious contamination of the style which she has heard her uncle use on numerous occasions.

There is one other character who employs the archaic chivalric language: Sancho Panza, who is second only to his master in the frequency of use of such speech. Sancho, who shows a surprising intelligence, learns quickly and accurately from Don Quijote.¹⁸ The first archaism Sancho uses is the one he hears most often from his master, the f-. After the beating by the Yanguesans he asks Don Quijote for the "bálsamo de Fierabrás" hoping that it might be "de provecho para los quebrantamientos de huesos como lo es para

las feridas" (I, 15, 137). The word ferir seems to be one that Sancho especially likes as he uses it again on several occasions: malferido (I, 17, 154), ferido and ferir (I, 21, 194).

When Don Quijote and Sancho leave the inn of Juan Palomeque and Sancho is tossed in the blanket, Don Quijote claims he could not help his squire because of enchanters. Sancho refuses to accept this and says that the reason Don Quijote did not help him "en ál estuvo que en encantamentos" (I, 18, 160).

Very shortly after leaving the inn, Don Quijote and Sancho suffer through the humiliation of the episode of the fulling mills. Here Sancho, frightened by the strange noises and by the prospect of being left alone by Don Quijote, utters one of his greatest speeches of the novel:

--Señor, yo no sé por qué quiere vuestra merced acometer esta tan temerosa aventura; ahora es de noche, aquí no nos ve nadie, bien podemos torcer el camino y desviarnos del peligro, aunque no bebamos en tres días; y pues no hay quien nos vea, menos habrá quien nos note de cobardes; cuanto más que yo he oído predicar al cura de nuestro lugar, que vuestra merced bien conoce, que quien busca el peligro perece en él; así, que no es bien tentar a Dios acometiendo tan desaforado hecho, donde no se puede escapar sino por milagro, y basta los que ha hecho el cielo con vuestra merced en librarle de ser manteado, como yo lo fui, y en sacarle vencedor, libre y salvo de entre tantos enemigos como acompañaban al difunto. Y cuando todo esto no mueva ni ablande ese duro corazón, muévale el pensar y creer que apenas se habrá vuestra merced apartado de aquí, cuando yo, de miedo, dé mi ánima a quien quisiere llevarla. Yo salí de mi tierra y dejé hijos y mujer por venir a servir a vuestra merced, creyendo valer más y no menos; pero como

la codicia rompe el saco, a mí me ha rasgado mis esperanzas, pues cuando más vivas las tenía de alcanzar aquella negra y malhadada ínsula que tantas veces vuestra merced me ha prometido veo que, en pago y trueco della, me quiere ahora dejar en un lugar tan apartado del trato humano. Por un solo Dios, señor mío, que non se me faga tal desaguisado; y ya que del todo no quiera vuestra merced desistir de acometer este fecho, dilátelo, a lo menos, hasta la mañana; que, a lo que a mí me muestra la ciencia que aprendí cuando era pastor, no debe de haber desde aquí al alba tres horas, porque la boca de la bocina está encima de la cabeza, y hace la media noche en la línea del brazo izquierdo.

(I, 20, 179-180)

The rhetoric of the first sentences (e.g., "Y cuando todo esto no mueva ni ablande ese duro corazón, muévale el pensar y creer . . .") is not natural to Sancho; he has learned from the local priest and also from his chivalric master. The chivalric word ínsula and the archaisms non, faga, desaguisado, and fecho are all learned from Don Quijote. Sancho has been able to meet extraordinary circumstances with an extraordinary plea. Unfortunately, Sancho's eloquence does not avail him and he must resort to other extraordinary means (the "enchantment" of Rocinante) to keep Don Quijote from rushing off to the adventure.

When knight and squire discover the source of the mysterious noises, the fulling mills, Sancho parodies his master's speech of the night before:

--"Has de saber, ¡oh Sancho amigo!, que yo nací, por querer del cielo, en esta nuestra edad de hierro, para resucitar en ella la dorada, o de oro. Yo soy aquél para quien están guardados los peligros, las hazañas grandes, los valerosos fechos." (I, 20, 188)

Here Sancho actually outdoes his master by using fechos where Don Quijote had previously said hechos. This "escalation" of archaism is a rather subtle aspect of Sancho's humor and a further source of irritation to Don Quijote.¹⁹

All the rest of Sancho's archaisms in Part I are used singly: ficieron (I, 25, 238), ferido (I, 26, 256), desfaga (I, 29, 293), fazaña (I, 30, 301), and finojos (I, 31, 316).

If Don Quijote decreases drastically his rate of chivalric speeches in Part II, Sancho does not. Sancho makes eleven chivalric speeches containing sixteen archaisms in Part I. In Part II he makes eight more chivalric speeches which contain twelve more archaisms. This is the same number of speeches and only one archaism less than his master uses in this half of the novel, a detail that tends to support the theory of the "Quixotization" of Sancho and the "Sanchification" of Don Quijote.²⁰

Early in Part II, and before his master, Sancho continues to use chivalric archaism. Talking with Don Quijote and Sansón Carrasco, Sancho uses the word pro (II, 4, 566).

When Sancho talks to himself while planning the "enchantment" of Dulcinea he says:

--Y bien; ¿de parte de quién la vais a buscar?--
De parte del famoso caballero don Quijote de la Mancha, que desface los tuertos, y da de comer al que ha sed, y de beber al que ha hambre!--(II, 10, 603)

Later he greets the enchanted lady with a mixture of rhetoric and archaism:²¹

--Reina y princesa y duquesa de la hermosura, vuestra altivez y grandeza sea servida de recibir en su gracia y buen talente al cautivo caballero vuestro, que allí está hecho piedra mármol, todo turbado y sin pulsos de verse ante vuestra magnífica presencia. Yo soy Sancho Panza su escudero, y él es el asendereado caballero don Quijote de la Mancha, llamado por otro nombre el Caballero de la Triste Figura.

(II, 10, 606)

Sancho's final uses of chivalric archaism take place during the stay at the palace of the Duke and Duchess.

Three of them are for the benefit of the Duchess:

--Hermosa señora, aquel caballero que allí se parece, llamado el Caballero de los Leones, es mi amo, y yo soy un escudero suyo, a quien llaman en su casa Sancho Panza. Este tal Caballero de los Leones, que no ha mucho que se llamaba el de la Triste Figura, envía por mí a decir a vuestra grandeza sea servida de darle licencia para que, con su propósito y beneplácito y consentimiento, él venga a poner en obra su deseo, que no es otro, según él dice y yo pienso, que de servir a vuestra encumbrada altanería y fermosura; que en dársela vuestra señoría hará cosa que redunde en su pro, y él recibirá señaladísima merced y contento.

(II, 30, 757)

---De grandes señoras, grandes mercedes se esperan; ésta que la vuestra merced hoy me ha fecho no puede pagarse con menos si no es con desear verme armado caballero andante, para ocuparme todos los días de mi vida en servir a tan alta señora. Labrador soy, Sancho Panza me llamo, casado soy, hijos tengo y de escudero sirvo; si con alguna destas cosas puedo servir a vuestra grandeza, menos tardaré yo en obedecer que vuestra señoría en mandar.

(II, 32, 781)

In the conversation with the Duchess when Sancho is made to believe in the enchantment of Dulcinea, and, more specifically,

in the speech where he delivers his eloquent and moving defense for accompanying Don Quijote ("éste fué mi suerte, y ésta mi malandanza; no puedo más; seguirle tengo: somos de un mismo lugar, he comido su pan, quiérole bien, es agradecido, dióme sus pollinos y, sobre todo, yo soy fiel") Sancho uses the archaisms pro and maguera (II, 33, 784).

Sancho's last two uses of chivalric archaism both involve the most common form of all: the f-. In a conversation between knight and squire about the adventure of the Countess Trifaldi, Sancho uses the word desfaga (II, 44, 850). The very last one he uses, which comes, perhaps significantly, after Don Quijote has uttered his last archaism, for the purpose of convincing Alvaro Tarfe that he and his master are the real Don Quijote and Sancho, is desfacedor (II, 72, 1054).

In the nineteen chivalric speeches by Sancho there is a total of 1982 words and twenty-eight archaisms, for a percentage of 1.4.

Sancho's chivalric speeches illustrate several important aspects of his character: he is able to learn quickly this linguistic trait from Don Quijote and use it well and often; he often combines it with a rhetoric not typical of his regular speech, thus achieving a more convincing effect; he frequently uses it to impress other characters (Don Quijote, the priest and barber, and the Duchess);

he, unlike any other character in the novel, uses chivalric archaism for sheer amusement, as when he makes fun of his master: --"Has de saber, ¡oh Sancho amigo!" (I, 20, 138), or when he talks to himself: --"Y bien; ¿de parte de quién la vais a buscar?" (II, 10, 603); he does not discontinue its use in Part II as much as does Don Quijote, perhaps because he has not lost the spirit of adventure, as has his master.

Cervantes is not content to let the characters pick up Don Quijote's archaic chivalric speech; he incorporates it into the narration in a number of ingenious ways. At times it almost seems as if the proximity of a chivalric speech by Don Quijote contaminates the narration, producing archaism there. This device occurs when Dorotea kneels before Don Quijote, "y aunque él pugnaba por levantarla, ella, sin levantarse, le fabló en esta guisa: . . ." (I, 29, 294). The chivalric archaisms fabló and guisa introduce her speech which is also full of archaisms.

When Don Quijote is standing guard outside the inn, Maritornes and the innkeeper's daughter call him to the window:

Y luego en el instante se le representó en su loca imaginación que otra vez, como la pasada, la doncella fermosa, hija de la señora de aquel castillo, vencida de su amor, tornaba a solicitarle; y con este pensamiento, por no mostrarse descortés y desagradecido, volvió las riendas a Rocinante y se llegó al agujero, y así como vio a las dos mozas, dijo:

--Lástima os tengo, fermosa señora . . . (I, 43, 445)

Then they ask to see his hand, and:

Don Quijote se había puesto de pies sobre la silla de Rocinante, por alcanzar la ventana enrejada donde se imaginaba estar la ferida doncella; y al darle la mano dijo:

--Tomad, señora, esa mano . . .
(I, 43, 446)

Although there are no archaisms in this last speech by Don Quijote, it is located in a context in which there are other chivalric archaisms.

When Don Quijote is anxious to terminate the adventure with the Princesa Micomicona, he urges the "fermosa doncella" (I, 46, 467) to continue their journey:

Calló y no dijo más don Quijote, y esperó con mucho sosiego la respuesta de la fermosa infanta; la cual, con ademán señorial y acomodado al estilo de don Quijote; le respondió desta manera:

--Yo os agradezco, señor caballero . . .
(I, 46, 468)

Dorotea goes on to use the archaisms guisa and talante in her answer.

Notice that all the occurrences of conscious stylistic "contamination" of the narrative style cited above are located in Part I. In Part II there are no examples of this phenomenon. There is, however, one instance when Cervantes makes it appear as though this is once again taking place, a sort of pseudo-contamination. Don Quijote has just fled, leaving Sancho at the mercy of the angry townspeople who have been insulted and embarrassed by Sancho's braying. The squire finally catches up to his master, and:

Apeóse don Quijote para catarle las feridas; pero como le hallase sano de los pies a la cabeza, con asaz cólera le dijo:

--¡Tan en hora mala supistes vos rebuznar, Sancho!--

(II, 28, 745)

The archaism has prepared the reader for more in the following dialogue, but there are none. Here Cervantes has taken advantage of the reader's anticipation to deceive him.

There are several other occasions in which the narration of the novel contains the archaic chivalric style. Some of these are among the most artistic and most comic in the novel. The first example is to be found at the end of Don Quijote's first sally, when he is brought back to his home by Pedro Alonso:

Lleváronle luego a la cama, y, catándole las feridas, no le hallaron ninguna; y él dijo que todo era molimiento, por haber dado una gran caída con Rocinante, su caballo, combatiéndose con diez jayanes, los más desaforados y atrevidos que se pudieran fallar en gran parte de la tierra.

(I, 5, 65)

The second archaism, fallar, is an indirect quote of Don Quijote, but the first one, feridas, is not. This is the first time in the novel, other than in contamination, that chivalric archaism is used in narration.

Cervantes himself consciously employs the chivalric language on one occasion. When searching for the manuscript which would continue the story of Don Quijote's adventures, he says:

Esta imaginación me traía confuso y deseoso de saber real y verdaderamente toda la vida y milagros de nuestro famoso español don Quijote de la Mancha, luz y espejo de la caballería manchega, y el primero que en nuestra edad y en estos tan calamitosos tiempos se puso al trabajo y ejercicio de las andantes armas, y al desfacer agravios, socorrer viudas, amparar doncellas.

(I, 9, 92-93)

One of the most genuinely comic appearances of chivalric archaism concerns Rocinante:

Sucedió, pues, que a Rocinante le vino en deseo de refocilarse con las señoras facas, y saliendo, así como las olió, de su natural paso y costumbre, sin pedir licencia a su dueño, tomó un trotico algo picadillo y se fue a comunicar su necesidad con ellas. Mas ellas, que, a lo que pareció, debían de tener más gana de pacer que de ál, recibieronle con las herraduras y con los dientes, de tal manera, que a poco espacio se le rompieron las cinchas, y quedó sin silla, en pelota. Pero lo que él debió más de sentir fue que, viendo los harrieros la fuerza que a sus yeguas se les hacía, acudieron con estacas, y tantos palos le dieron, que le derribaron malparado en el suelo.

(I, 15, 136)

The two archaisms, facas and ál, and especially the first, which is perhaps the most outrageous use of the f- in the novel, are associated with Rocinante, almost as if the horse had spoken, or at least thought, in terms of chivalric archaism--an aspect of his personality which has never been taken into account before.

Just as Rocinante's language parodies Don Quijote's, so do his actions. Don Quijote's aspirations are often beyond his physical capabilities, and so are Rocinante's. This scene is, in fact, a unique parody of the one which will take place in the very next chapter of the novel involving

Don Quijote and Maritornes; and the results of the events in both cases are similar. This is a further example of the genius of Cervantes, who is able to create a simple and humorous scene which is full of suggestion and which is related to other more important aspects of the novel.

Mention has already been made of the scene involving Maritornes and Don Quijote's use of archaism in this scene. In this context, we find in the narration that when she enters the room and Don Quijote hears her, "tendió los brazos para recibir a su fermosa doncella" (I, 16, 147). There is an obvious irony in the use of fermosa doncella, as the very next sentence begins "La asturiana . . ." directly contrasting the reality of the situation and Don Quijote's interpretation of it. Also in this context we find the archaisms a furto (I, 16, 147) and mal ferido (I, 16, 148).

Previously we have seen how the priest and the barber use chivalric archaism on three occasions (I, 29, 292 and 297; I, 46, 472-473; I, 52, 511). There is another time when they use this type of language, but here we have no direct quote:

Vino el cura en un pensamiento muy acomodado al gusto de Don Quijote, y para lo que ellos querían; y fue que dijo al barbero que lo que había pensado era que él se vestiría en hábito de doncella andante, y que él procurase ponerse lo mejor que pudiese como escudero, y que así irían adonde don Quijote estaba, fingiendo ser ella una doncella afligida y menesterosa, y le pediría un don, el

cual él no podría dejársele de otorgar, como valeroso caballero andante. Y que el don que le pensaba pedir era que se viniese con ella donde ella le llevase, a desfacelle un agravio que un mal caballero le tenía fecho; y que le suplicaba, ansimesmo, que no la mandase quitar su antifaz, ni la demandase cosa de su facienda, fasta que la hubiese fecho derecho de aquél mal caballero; y que creyese, sin duda, que don Quijote vendría en todo cuanto le pidiese por este término, y que desta manera le sacarían de allí, y le llevarían a su lugar, donde procurarían ver si tenía algún remedio su estraña locura.

(I, 26, 258)

They do not, of course, put their plan into operation because they meet Dorotea who replaces the priest in the role of the doncella andante. Her brilliant use of chivalric archaism in this role has already been commented upon.

When Sancho returns to the priest and barber after talking with his master in the Sierra Morena he describes Don Quijote's condition and his resolve "de no parecer ante su fermosura fasta que hobiese fecho fazañas que le ficiesen digno de su gracia" (I, 29, 291). Here we have the greatest concentration of archaisms in the novel (six in nine words): Don Quijote's words, retold by Sancho Panza, and quoted indirectly in the narration.

The other chivalric archaisms which appear in Part I are scattered, single examples, which make little contribution to either the theme or style.²²

It is probably significant that in Part II the use of archaisms in narration decreases. Its most conspicuous

appearance in the second half of the novel is in connection with the meeting between Don Quijote and the Duke and Duchess. The first paragraph of the chapter contains the archaisms talante and maguer (II, 30, 756) and later there is mention of the gran fermosura of the Duchess (II, 30, 758). Both Don Quijote and Sancho use chivalric archaism on the occasion of this auspicious meeting.

The only other time that more than one archaism appears in narration is shortly before knight and squire leave the Duke's castle, when Don Quijote, about to come across Sancho in the ditch, is thinking about "la honra de la hija de doña Rodríguez, a quien pensaba enderezar el tuerto y desaguisado que malamente le tenían fecho" (II, 40, 939).²³

There are, of course, occasional archaisms in the text which have no chivalric connotation and which must not be considered as significant in this respect. Some are used by the author to reproduce the rustic speech of such peasants as Teresa and Sancho Panza, while others appear simply as a matter of course in Cervantes' narrative style. Those which appear most often are: guisa,²⁴ and maguer.²⁵

There is a surprisingly large amount of chivalric archaism used by Don Quijote and others in Cervantes' novel; so much so, that it is a major stylistic element throughout much of the novel. To illustrate the extent to which it is present in Don Quijote the following chart has been

provided. Each "X" indicates a chapter in which at least one chivalric archaism is located:

Part I

XXXXX	XXXX	X	XXXXXXXXX	XX	XXX			XXX	XX	X X
1	5	10	15	20	25	30	35	40	45	50

Part II

	X	X X X		X		X X XX	XXXXX	
1	5	10	15	20	25	30	35	40

XX	X	X	X		XX	X
	45	50	55	60	65	70

Archaism in a literary text has a special significance, both for the author and reader, which is "characterized by the consciousness of past states of the language."²⁶ Archaism creates contrasts which attract the reader's attention, referring him to a past with which he is familiar.²⁷ This was, of course, the purpose behind the archaic style of the novels of chivalry, and Cervantes wanted to vividly evoke for his readers these very novels. In this he was highly successful.

"En su aspecto más inmediato y, sin duda, más elemental el Quijote es una parodia de los libros de caballerías, y de ahí gran parte de su éxito contemporáneo."²⁸ And parody, by its very nature, ages quickly, even though superior parody can be read and enjoyed apart from its

model, but "since the recognition of parody is a primary condition of the integral enjoyment of parody, it must be granted that the reader who is ignorant of the original is severely handicapped."²⁹ Similarly, as a literary work ages, the effect of archaism on the reader becomes lost.³⁰ So it would seem that a parody using archaism as its main element would be doubly prone to pass into a state of non-recognition by its later readers.

Three and a half centuries have passed since the publication of Don Quijote, and in that time not only the significance of the archaism of the chivalric style, but its very existence is ignored by readers, who "no tan solo no han leído ni un triste libro de caballerías, sino que desconocen las características de este género e incluso están muy alejados, geográfica y cronológicamente, de la España del siglo XVII."³¹

As I hope to have demonstrated in this chapter, chivalric archaism is an extensive and important stylistic element in Don Quijote, an element whose recognition and understanding are essential to the student of Cervantes' novel. If Riquer's conclusions about the degree to which this stylistic aspect of the novel is unrecognized today are correct--and the review of criticism presented in the Introduction indicates that this is the case even among Cervantists--this is an unfortunate situation which warrants rectification.

NOTES

¹There are, however, two types of archaism which are very frequent in Don Quijote, and, when used alone, do not necessarily exemplify the chivalric style, even if the content is chivalric. One is the possessive adjective used together with a definite or indefinite article or demonstrative adjective. Martín Alonso notes that "Siguiendo el uso arcaico, se interpone el posesivo entre el artículo y el sustantivo. Ejemplo: La su mula (Quijote, II, 1)," Ciencia, p. 128. Other examples of the use of this construction are:

este nuestro amigo - Cervantes: "friend" (I, Prol., 24)
 un mi criado - Juan Haldudo (I, 4, 55)
 desta mi natural inclinación - narration (I, 9, 93)
 este mi amo - Sancho (I, 19, 173)
 aquella mi señora - Sancho (I, 25, 235)
 la su desgracia - narration (I, 27, 260)
 del su rocino - Sancho (II, 31, 762)
 aquel Anselmo mi amigo - Lotario, "Curioso impertinente" (I, 33, 332)
 una su hermana - narration, "Curioso impertinente" (I, 35, 368)
 este mi amigo - Captive, "Historia del cautivo" (I, 40, 409)
 la su grandeza - Don Quijote (I, 44, 455)
 destes nuestros amigos - Don Quijote (I, 48, 490)
 esta su prisión - Sancho (I, 48, 490)
 desta su Quiteria - Don Quijote (II, 20, 681)
 esos sus libros - Don Quijote (II, 24, 714)
 a este su criado, digo, a esta su criada - Dueña Dolorida (II, 38, 813)
 los sus desvanecidos libros - narration (II, 44, 854)
 un su amigo - narration (II, 60, 984)
 aquel su estrecho y acamuzado vestido - narration (II, 62, 988)

Though not nearly so frequent, this construction can be seen in other works by Cervantes:

destos mis amigos - La ilustre fregona, Obras completas, Vol. II (New York, 1965), p. 310.
 esta tu oración - La ilustre fregona, p. 339.
 Esta nuestra peregrinación - Persiles y Sigismunda, p. 625.
 esta mi venida - Persiles y Sigismunda, p. 646.
 esta tu llegada - Persiles y Sigismunda, p. 655.

The other is the word talante. Though its archaism is recognized by numerous linguists and annotators of Don

Quijote (see note 4), it is rather widely used in several works of Cervantes without any chivalric connotation. Examples in Don Quijote are:

con gentil talante - narration (I, 2, 44)
 de mala traza y peor talante - narration (I, 15, 137)
 con buena fe y mejor talante - narration (I, 17, 155)
 de buen talante - narration (I, 44, 455)
 a todo su talante y voluntad - Don Quijote (I, 45, 465)
 tan mal talante - Don Quijote (II, 36, 809)
 de mal talante - Doña Rodríguez's daughter (II, 52, 918)

Examples from other works are:

sin mostrar mal talante - Viaje al Parnaso, Obras, I (1964), 1561.
 tan buen talante - El celoso extremeño, Obras, II, 278.
 de mal talante - Persiles y Sigismunda, p. 754.
 de aquel talante - La casa de los celos, p. 983.
 de mal talante - La gran sultana, p. 1294.

²Lara clearly distinguishes between Don Quijote's chivalric style ("estilo erudito") and his non-chivalric, rhetorical, cultured speech ("estilo culto"), defining the latter as "a manifestação externa de um estado de equilíbrio de D. Quixote, que é então idealista mas não se deixa arrastar pelas alucinações desordenadas," "Estilo e ritmo," p. 37.

³See Clemencín, ed. Don Quijote, I, 41, n. 4; 42-43, n. 4; 190, n. 1; 192-193, n. 2.

⁴In this and following quotes from Don Quijote which contain archaisms these are underlined so that the reader may more easily take note of the frequency of appearance. In Chapter I the archaism of the f-, the -des verb ending, the vos object pronoun, and the possessive with an article or adjective were established. In order to establish the archaism of the vocabulary used by Don Quijote and others the following sources have been used: Martín Alonso, Enciclopedia del idioma, 3 vols. (Madrid, 1958); Clemencín, ed., Don Quijote; Juan Corominas, Diccionario crítico etimológico de la lengua castellana, 4 vols. (Bern, 1943); Sebastián de Covarrubias, Tesoro de la lengua castellana o española, ed. Martín de Riquer (Barcelona, 1943); Diccionario de autoridades, 6 vols., facsimile ed. en 3 vols. (Madrid, 1963); Riquer, ed., Don Quijote; Valdés, Diálogo de la lengua.

acorrer: Dic. Aut., I, 64.

adelinarse: Alonso, I, 117; Clemencín, IV, 52, n. 4.

afincamiento: Alonso, I, 150; Dic. Aut., I, 107;

Riquer, p. 43, n. 4; p. 472, n. 14.

ál: Alonso, I, 197; Corominas, I, 72; Covarrubias,

p. 61; Dic. Aut., I, 149; Riquer, p. 44, n. 9; Valdés, p. 105.
atender: Clemencín, I, 60, n. 1; Riquer, p. 60, n. 15.
ca: Corominas, I, 553; Dic. Aut., II, 1; Riquer, p. 44, n. 7; Valdés, p. 108.
cautivo: Alonso, I, 1001; Riquer, p. 60, n. 15; p. 87, n. 13.
cormano: Alonso, I, 1227; Clemencín, IV, 17, n. 2; Valdés, p. 108.
desaguisado: Corominas, II, 842; Covarrubias, p. 453; Dic. Aut., III, 96.
fenestra: Alonso, II, 1981; Clemencín, I, 334, n. 2; I, 336, n. 1.
grandes días: Clemencín, I, 449-450, n. 7.
guisa: Covarrubias, p. 670; Valdés, p. 111.
hinojo: Clemencín, II, 100, n. 3.
luene: Clemencín, III, 497, n. 3; Corominas, III, 144; Covarrubias, p. 722; Dic. Aut., IV, 437; Riquer, p. 294, n. 10; Valdés, p. 115.
maguer: Corominas, III, 190; Covarrubias, p. 780; Dic. Aut., IV, 458; Valdés, p. 116.
mañana en aquel día: Alonso, II, 2707; Clemencín, I, 31, n. 3.
membrar(se): Corominas, III, 335; Covarrubias, p. 798; Dic. Aut., IV, 563; Riquer, p. 43, n. 4; Valdés, pp. 116-117.
pasar en: Clemencín, IV, 342-343, n. 3.
plegar: Riquer, p. 43, n. 4.
prez: Corominas, III, 867; Covarrubias, p. 882; Dic. Aut., V, 375.
pro: Corominas, III, 889-890; Covarrubias, p. 882; Dic. Aut., V, 387.
rieto: Alonso, III, 3630; Covarrubias, pp. 905-906; Riquer, p. 450, n. 1.
tabla: Alonso, III, 3865; Clemencín, I, 336, n. 1.
talante: Clemencín, I, 366, n. 1; III, 497-498, n. 6; Corominas, IV, 352; Covarrubias, p. 951; Dic. Aut., VI, 214; Riquer, p. 87, n. 9; Valdés, pp. 122-123.
vegada: Alonso, III, 4129; Corominas, IV, 719; Dic. Aut., VI, 430; Valdés, p. 123.

⁵Cejador, La lengua, I, 557.

⁶The others are: I, 4, 57 (desfacedor); I, 7, 77 (Ferido); I, 10, 99 (ferida); I, 13, 117-118 (fazañas, fechos, fechos); I, 13, 119-120 (fecho); I, 15, 141 (feridas); I, 15, 151-152 (fermosa, fermosura); I, 18, 162 (fermosa); I, 19, 174 (desfaciendo); I, 31, 317 (desfagan); I, 46, 467-468

(fermosa); I, 50, 449-500 (fadado); II, 10, 601-602 (fecho); II, 22, 701 (ferido); II, 32, 776 (fechos).

⁷The others are: I, 7, 76 (prez); I, 26, 250-252 (desaguizado); II, 36, 809 (talante); II, 41, 830 (lueños); II, 65, 1016 (pasar en).

⁸According to John J. Allen, chivalric archaism "is to be counted against Don Quixote, and thus serves to prepare the comic denouement of certain episodes or to obstruct the pathetic or tragic reaction," Don Quixote: Hero or Fool? (Gainesville, Fla., 1969), p. 56.

⁹Ibid., pp. 56-57.

¹⁰Ibid., p. 57.

¹¹When Don Quijote's "role" is mentioned, one is reminded of Mark Van Doren's thesis that Don Quijote "was first and last an actor," Don Quixote's Profession (New York, 1958), p. 8. Van Doren also adds that since Don Quijote believed himself to be a knight-errant, he "had of course to talk like one," p. 8. He elaborates: "This man can say anything, long or short; he knows his way as a genius does through the labyrinth of intellect and language," p. 69; "The Don can turn off his rhetoric when he has no need for it; he can sound like Sancho at will. But when he would sound like Amadis of Gaul he can do that too," p. 17. Clemencín says that Don Quijote uses "un idioma anticuado, lleno de las frases que había leído en los libros que tal le tenían, imitando cuanto podía su lenguaje, como antes se dijo. El estilo de nuestro hidalgo es por lo común llano y corriente; pero en las ocasiones en que se exaltaba especialmente su fantasía, era natural que se presentasen á su memoria con más viveza las expresiones de sus modelos en casos semejantes. Así se explica esta diferencia de estilos en el héroe de la fábula," I, 23, n. 6. Thus it seems legitimate to set up a general correlation between Don Quijote's enthusiasm for his chivalric role and the degree to which he successfully imitates the speech of his models (remember Huizinga's "the life of a knight is imitation" cited in the Introduction). This is, however, only a general correlation, one that tends to be true in most cases. It was mentioned earlier, and ought to be stressed again, that Don Quijote is not mad and a knight-errant only when he uses chivalric archaism, as at many of his most obviously mad, chivalric, comic moments he uses no archaism at all. The fact that when he does use archaism he is obviously playing the role of a knight-errant might enable us to draw

some conclusions regarding his commitment to the role he has chosen for himself.

¹²Defined as "the gradual return of Don Quijote from the world of phantoms . . . to the changeless eternal world of God's truth" by Otis H. Green, Spain and the Western Tradition, Vol. IV (Madison, 1966), p. 60.

¹³Ibid., p. 64.

¹⁴Riquer, "Don Quijote, caballero," p. 49.

¹⁵Insula is a common substitute for isla in novels of chivalry: Riquer, ed., Don Quijote, p. 79, n. 9.

¹⁶Riquer, "Don Quijote, caballero," p. 50.

¹⁷Ibid.

¹⁸Sancho's learning from Don Quijote, discussed by Don Quijote and Sancho themselves (e.g., II, 12, 618), is the subject of more than one study, e.g., Victor B. Oelschläger, "Sancho's Zest for the Quest," Hispania, XXXV (1952), 18-24, and Dorothy Tharpe, "The 'Education' of Sancho as Seen in His Personal References," Modern Language Journal, XLV (1961), 244-248. But in none of these is there any mention made of the way in which the squire learns the archaic language of chivalry from his master.

¹⁹Allen, p. 57.

²⁰See Salvador de Madariaga, Guía del lector del "Quijote" (Madrid, 1926), and Hipólito Romero Flores, Biografía de Sancho Panza, filósofo de la sensatez, 2nd ed., Barcelona, 1955), etc.

²¹It is worth observing that when Sancho attempts two of his most artful deceptions of his master, the "enchantments" of Rocinante and Dulcinea, and very "chivalric" deceptions they are, he is most eloquent, using a combination of rhetorical devices and chivalric archaism on both occasions.

²²They are: I, 8, 36 (ferido); I, 9, 91 (guisa); I, 16, 148 (ferido); I, 18, 166 (malferido); I, 19, 172 (ferido); I, 19, 173 (ferido); I, 26, 253 (grandes días); I, 44, 454 (hinojos).

²³The other archaisms appear singly: II, 10, 601 (cautivo); II, 42, 837 (adelinase); II, 44, 857 (malferida); II, 48, 878 (ferido); II, 64, 1010 (pasar en).

²⁴Examples are: I, 18, 167; I, 22, 204; I, 27, 263.

²⁵Examples are: I, 27, 260; II, 5, 571; II, 49, 886.

²⁶Riffaterre, "Criteria," p. 160.

²⁷Ibid., p. 161.

²⁸Riquer, "Don Quijote, caballero," p. 50.

²⁹Riewald, "Parody," p. 128. The same point is also made with specific reference to Cervantes' novel by P. E. Russell, "Don Quixote as a Funny Book," Modern Language Review, LXIV (1969), 323.

³⁰Riffaterre, p. 161.

³¹Riquer, Cervantes y el "Quijote", pp. 191-192.

CHAPTER IV

CHIVALRIC MOTIFS AND VARIATIONS

One of the techniques that Cervantes uses to greatest advantage is what Hatzfeld calls "temática," or "leit-motif."¹ He refers to the manner in which Cervantes takes a word or a phrase, and then modifies it in numerous ways: by adding prefixes or suffixes, by using it in many different contexts, by varying its linguistic components, etc. "Verbal play and counterplay" is what F. Courtney Tarr calls this technique.² Cecilia de Lara says, "Todos os recursos usados por Cervantes têm suas possibilidades esgotadas. Nunca êles têm o mesmo valor. Cada novo emprêgo traz um novo matiz."³ It is as though Cervantes were like a master craftsman, who takes a stone (a word or a phrase), of no special value or interest in its natural state, and then begins to fashion it so that the light might strike its many facets in such a way as to produce a myriad of aesthetic effects as it is turned.

In this chapter we will look at some of these stylistic motifs from Don Quijote which have a chivalric connotation.

Deshacer agravios y enderezar tuertos

As Hatzfeld points out, "La idea constante de la novela, la que más se destaca, es, sin duda, la conciencia que Don Quijote tiene de su misión caballeresca. Esta idea, absolutamente dominante, independiente de la acción, penetra en todas las formas posibles en ambas partes de la novela."⁴

From the very beginning of the novel it is clear what Don Quijote's motivation is to be:

En efeto, rematado ya su juicio, vino a dar en el más estraño pensamiento que jamás dio loco en el mundo, y fue que le pareció conveniente y necesario, así para el aumento de su honra como para el servicio de su república, hacerse caballero andante, y irse por todo el mundo con sus armas y caballo a buscar las aventuras y a ejercitarse en todo aquello que él había leído que los caballeros andantes se ejercitaban, deshaciendo todo género de agravio, y poniéndose en ocasiones y peligros donde, acabándolos, cobrase eterno nombre y fama.

(I, 1, 38)

The same idea is repeated as Don Quijote is ready to leave on his first sally:

Hechas, pues, estas prevenciones, no quiso aguardar más tiempo a poner en efeto su pensamiento, apretándole a ello la falta que él pensaba que hacía en el mundo su tardanza, según eran los agravios que pensaba deshacer, tuertos que enderezar, sinrazones que emendar, y abusos que mejorar, y deudas que satisfacer.

(I, 2, 41)

The motif, deshacer agravios y enderezar tuertos, having been established, it begins to echo and reverberate throughout everything connected with the knight from La

Mancha. The variations of this motif may be listed as follows:

Deshacer (enderezar, mejorar, satisfacer, remediar, socorrer, defender, castigar) agravios (tuertos, sinrazones, entuertos, fuerzas, desaguizados, abusos, deudas, cuitas, necesidades, encantamientos, alevosías)

Socorrer (defender, amparar, ayudar, valer, vengar, acudir, favorecer, premiar, consolar, dar libertad, soltar, alzar, remediar, hacer bien, perdonar, acorrer) a las doncellas (las viudas, los huérfanos, los menesterosos, los pupilos, los flacos, los que poco pueden, los que reciben tuertos, los miserables, los necesitados, los encadenados, los presos, los caídos, las ánimas del purgatorio, los desvalidos, los reinos, los humildes, las casadas, los opresos, los sujetos, los que huyen, los vivos y los muertos)

Castigar (supeditar, acocear, vencer, atropellar, destruir, hender, descabezar, matar, desbaratar, fracasar) a los soberbios (los gigantes, los vestiglos, los rigurosos, los serpientes, los endriagos, los ejércitos, las armadas)

Volver por la honra de las mujeres

Mostrarse agradecido y bienhechor con todo género de gente⁵

Let us now list more fully the individual uses of the motif in its many variations, by Don Quijote:

el desfacedor de agravios y sinrazones
(I, 4, 57)

ha desfecho el mayor entuerto y agravio
(I, 4, 58)

deshacer este tuerto (I, 8, 85)

defender las doncellas, amparar las viudas y socorrer a los huérfanos y a los menesterosos
(I, 11, 106)

- en ayuda de los flacos y menesterosos
(I, 13, 118)
- socorriendo a las doncellas menesterosas
(I, 14, 132-133)
- valer a los que poco pueden y vengar a los
que reciben tuertos, y castigar alevosías
(I, 17, 156)
- Favorecer y ayudar a todos los menesterosos
y desvalidos (I, 18, 162)
- enderezando tuertos y desfaciendo agravios
(I, 19, 174)
- desfacer fuerzas y socorrer y acudir a los
miserables (I, 22, 203)
- favorecer a los menesterosos y oprimidos de
los mayores (I, 22, 210)
- volver por la honra de las mujeres
(I, 25, 235)
- hender gigantes, descabezar serpientes, matar
endriagos, desbaratar ejércitos, fracasar
armadas y deshacer encantamientos
(I, 25, 237)
- desfagan los tuertos y agravios
(I, 31, 317)
- dar libertad a los encadenados, soltar los
presos, acorrer a los miserables, alzar
los caídos, remediar los menesterosos
(I, 45, 465)
- favorecer los huérfanos y menesterosos
(I, 46, 468)
- el socorro que podría dar a muchos meneste-
rosos y necesitados (I, 49, 492)
- favorecer a los desvalidos y menesterosos
(I, 52, 511)
- la defensa de los reinos, el amparo de las
doncellas, el socorro de los huérfanos y
los pupilos, el castigo de los soberbios
y el premio de los humildes
(II, 1, 547)

- amparador de las doncellas
(II, 6, 579)
- socorriendo viudas, amparando doncellas y favoreciendo casadas, huérfanos y pupilos
(II, 16, 646)
- perdonar los sujetos, y supeditar y acocear los soberbios
(II, 18, 760)
- dar ayuda y favor a los que huían
(II, 26, 736)
- favorecer a los necesitados de favor y acudir a los menesterosos
(II, 27, 741)
- he satisfecho agravios, enderezado tuertos, castigado insolencias, vencido gigantes y atropellado vestiglos
(II, 32, 770)
- el remedio de las cuitas, el socorro de las necesidades, el amparo de las doncellas, el consuelo de las viudas
(II, 36, 809)
- acudir a toda suerte de menesterosos
(II, 38, 814)
- hacer bien a las ánimas del purgatorio
(II, 48, 880)
- perdonar a los humildes y castigar a los soberbios . . . acorrer a los miserables y destruir a los rigurosos
(II, 52, 917)
- enderezar el tuerto y desaguisado
(II, 55, 939)
- favorecer y acorrer a los necesitados deste mundo . . . acorrer a los menesterosos del otro mundo
(II, 55, 939)
- socorrer y ayudar en sus necesidades a los vivos y a los muertos (II, 55, 940)
- mostrarme agradecido y bienhechor con todo género de gente (II, 58, 959)⁶

One of the most comic appearances of Don Quijote's chivalric mission is during the adventure of the white-shirted figures when the knight has unhorsed and wounded Alfonso López. The latter, lying on the ground with a broken leg, engages Don Quijote in a conversation replete with conceptista word-play:

Y quiero que sepa vuestra reverencia que yo soy un caballero de la Mancha, llamado don Quijote, y es mi oficio y ejercicio andar por el mundo enderezando tuertos y desfaciendo agravios.

---No sé cómo pueda ser eso de enderezar tuertos--- dijo el bachiller---, pues a mí de derecho me habéis vuelto tuerto, dejándome una pierna quebrada, la cual no se verá derecha en todos los días de su vida; y el agravio que en mí habéis deshecho ha sido dejarme agraviado de manera que me quedaré agraviado para siempre; y harta desventura ha sido topar con vos, que vais buscando aventuras.

---No todas las cosas---respondió don Quijote--- suceden de un mismo modo.

(I, 19, 174)

Just as was the case with Don Quijote's chivalric speeches, many other characters in the novel repeat either some form of the formula for Don Quijote's chivalric mission, or a paraphrasing or parody of it. The earliest example is the sharply satiric parodic description of the "picaresque mission" of the innkeeper who "dubs" Don Quijote a knight-errant:

Y que él, ansimesmo, en los años de su mocidad, se había dado a aquel honroso ejercicio, andando por diversos partes del mundo, buscando sus aventuras . . . haciendo muchos tuertos, recuestando muchas viudas, deshaciendo algunas doncellas y engañando a algunos pupilos, y, finalmente, dándose a conocer por cuantas audiencias y tribunales hay casi en toda España.

(I, 3, 49)

Again Don Quijote's chivalric formula is mocked by Juan Haldudo who is forced by Don Quijote to free the boy Andrés and pay him his wages. Among Don Quijote's parting words are: "Sabed que yo soy el valeroso don Quijote de la Mancha, el desfacedor de agravios y sinrazones" (I, 4, 57). When the knight has gone, Haldudo says to Andrés, "Venid acá, hijo mío; que os quiero pagar lo que os debo, como aquel deshacedor de agravios me dejó mandado" (I, 4, 57), and, when whipping the boy again, "Llamad, señor Andrés, ahora . . . al desfacedor de agravios; veréis como no desface aquéste" (I, 4, 58).

When Cervantes looks for a manuscript to continue the story of Don Quijote, he refers to his knight as one who is able to "desfacer agravios, socorrer viudas, amparar doncellas" (I, 9, 92).

The priest, in order to make Sancho help in his scheme to return Don Quijote to their village, tells him that Dorotea is looking for Don Quijote in order to "pedirle un don, el cual es que le desfaga un tuerto o agravio que un mal gigante le tiene fecho" (I, 29, 292).

Dorotea, who so convincingly uses chivalric archaism in her role as the Princesa Micomicona, appeals to Don Quijote's sense of chivalric duty to help convince him of her authenticity: "Yo os agradezco, señor caballero, el deseo que mostráis tener de favorecerme en mi gran cuita, bien así como caballero a quien es anejo y concerniente

favorecer los huérfanos y menesterosos" (I, 46, 468).

The barber, who has played the role of the enchanter in order to return Don Quijote home, describes the knight to the goatherd as "desfacedor de agravios, enderezador de tuertos, el amparo de las doncellas, el asombro de los gigantes y el vencedor de las batallas" (I, 52, 511). The barber, like so many others, enjoys very much the role he plays in order to fit into Don Quijote's cast of characters.

Early in Part II the priest assures Don Quijote, in a paraphrasing of the chivalric mission, that "Mi profesión . . . es de guardar secreto" (II, 1, 543), just as later Don Quijote will say "es mi profesión favorecer y acorrer a los necesitados deste mundo" (II, 55, 939).

Sansón Carrasco gets into the act as, when he first meets Don Quijote, he praises his resolve and tells him that "su vida no era suya, sino de todos aquellos que le habían de menester para que los amparase y socorriese en sus desventuras" (II, 4, 568). Then later he offers himself as Don Quijote's squire to facilitate another sally, "porque defrauda con su tardanza el derecho de los tuertos, el amparo de los huérfanos, la honra de las doncellas, el favor de las viudas y el arrimo de las casadas, y otras cosas deste jaez" (II, 7, 587).

Don Diego de Miranda, realist that he is, finds it hard to believe that "haya en la tierra quien favorezca

viudas, ampare doncellas, ni honre casadas, ni socorra huérfanos" (II, 16, 646), and would not, had he not actually met Don Quijote.

Ginés de Pasamonte, as Maese Pedro, the puppeteer, remembers the words of Don Quijote during the galley-slave episode ("aquí encaja la ejecución de mi oficio: desfacer fuerzas y socorrer y acudir a los miserables" [I, 22, 203], and "el voto . . . de favorecer a los menesterosos y oprimidos de los mayores" [I, 22, 210] and greets the knight as the "ánimo de los desmayados, arrimo de los que van a caer, brazo de los caídos, báculo y consuelo de todos los desdichados" (II, 25, 725). Later he refers to him as "[el que] ampara pupilos, y endereza tuertos, y hace otras obras caritativas" (II, 26, 735) and the "verdadero socorredor y amparo de todos los necesitados y menesterosos vagamundos" (II, 26, 735).

At the palace of the Duke and Duchess the refrain is heard again. First it is the Duke himself who, during the adventure of the "Countess" Trifaldi, says that if necessary he himself will help Don Quijote undertake her adventure, "pues ya me tiene obligado a dársele el ser caballero, a quien es anejo y concerniente favorecer a toda suerte de mujeres, en especial las dueñas viudas, menoscabadas y doloridas" (II, 36, 808). The irony of this statement, made to humor Don Quijote, becomes apparent later when a real "dueña viuda, menoscabada y dolorida," Doña

Rodríguez, approaches Don Quijote earnestly asking for his help against the Duke: "Querría, pues, señor mío, que vuesa merced tomase a cargo el deshacer este agravio, o ya por ruego, o ya por armas, pues según todo el mundo dice, vuesa merced nació en él para deshacerlos y para enderezar los tuertos y amparar los miserables" (II, 48, 884-885).

Later Trifaldi herself refers to Don Quijote as "escudo y amparo del vituperado y abatido género dueñesco" (II, 40, 827). Her manner of personalizing the benefits of the chivalric mission is reminiscent of Maese Pedro's "los necesitados y menesterosos vagamundos."

Hatzfeld notes that the pious housekeeper transforms Don Quijote's chivalric mission into a sort of Christian one when, in a manner somewhat reminiscent of the picaresque innkeeper, she says to Don Quijote: "Estése en su casa, atienda a su hacienda, confiese a menudo, favorezca a los pobres" (II, 73, 1061).⁷

Finally, there is Sancho, who, as ought to be expected, is second only to his master in the frequency of references to the motif of the chivalric mission. His first use of the refrain, involving both main elements, comes in connection with the adventure of the Princess Micomicona as Sancho gloats over his future prospects if his master "es tan venturoso que desfaga ese agravio y enderece ese tuerto" (I, 29, 293). Late in Part I he sees his master

enchanted and worries about "todos aquellos socorros y bienes que mi señor don Quijote deja de hacer en este tiempo que está preso" (I, 47, 480). Early in Part II it is Sancho who is anxious to sally forth again, as he says, "si mi señor tomase mi consejo, ya habíamos de estar en las compañías deshaciendo agravios y enderezando tuertos, como es uso y costumbre de los buenos andantes caballeros" (II, 4, 567-568). Near the end of the novel Sancho tries to convince Alvaro Tarfe that the man he is with is "el verdadero don Quijote de la Mancha, el famoso, el valiente y el discreto, el enamorado, el desfaceador de agravios, el tutor de pupilos y huérfanos, el amparo de las viudas, el matador de doncellas" (II, 72, 1054). These are three increasingly strong affirmations of his master's authenticity by an ever-more "Quixotized" Sancho Panza.

When Don Quijote is soundly defeated by the penitents and Sancho believes he has been killed, he addresses the motionless body, saying, "¡Oh humilde con los soberbios y arrogante con los humildes, acometedor de peligros, sufridor de afrentas, enamorado sin causa, imitador de los buenos, azote de los malos, enemigo de los ruines, en fin, caballero andante, que es todo lo que decir se puede!" (I, 52, 515). Sancho's inversion of the elements of the chivalric mission in the first part of the sentence can be attributed to his highly charged emotional state, but such is not the case when he says, ". . . don Quijote de la Mancha, que desface los tuertos, y da de comer al que ha sed, y de beber

al que ha hambre . . ." (II, 10, 603). Here Sancho, alone and talking to himself, playfully imitates his master's use of archaism (desface) and inverts elements of the chivalric mission.

If a comparison can be made between the mission of Don Quijote as a knight-errant and that of Sancho as a governor, it is strengthened by three statements by Sancho. "Pienso favorecer a los labradores, guardar sus preeminencias a los hidalgos, premiar los virtuosos, y, sobre todo, tener respeto a la religión y a la honra de los religiosos" (II, 49, 888), says Sancho in a perfectly appropriate paraphrasing of his master's chivalric mission. But if Don Quijote affirms his mission ("yo, que nací en el mundo para desfacer semejantes agravios" [I, 52, 514]), Sancho comes to renounce his, "Yo no nací para ser gobernador, ni para defender ínsulas ni ciudades de los enemigos que quisieren acometerlas" (II, 53, 926). Sancho does, however, feel the same pride in his accomplishments as Don Quijote: the knight-errant says, "Yo he satisfecho agravios, enderezado tuertos, castigado insolencias, vencido gigantes y atropellado vestiglos" (II, 32, 770), while the squire-governor says, "He declarado deudas, sentenciado pleitos . . ." (II, 55, 941).

The motif of the chivalric mission extends even beyond the bounds of the Quijote and into other works by Cervantes. Even in his earliest prose work, the pastoral

novel La Galatea, we find the muse Calíope saying, "Mi oficio y condición es favorecer y ayudar a los divinos espíritus."⁸ In Las dos doncellas there is an echo of the chivalric mission when Teodosia says to Leocadia, "que os he de ayudar y favorecer en todo aquello que fuere justo y yo pudiere."⁹ Even in Los trabajos de Persiles y Segismunda there is a reminiscence of the motif when Argel is described as "amparo y refugio de ladrones."¹⁰

In El coloquio de los perros, Berganza recalls how well he liked his work during his service to a group of shepherds, "Pareciéndome ser propio y natural oficio de los perros guardar ganado, que es obra donde se encierra una virtud grande, como es amparar y defender de los poderosos y soberbios los humildes y los que poco pueden."¹¹ This is a particularly interesting and ironic self-parody on the part of Cervantes, who gives his satiric talking dog the audacity to compare himself to the mad knight from La Mancha.

The theme of the chivalric mission is one of the most haunting refrains employed in the symphony that is Don Quijote. Although most closely associated with the main character, it is heard, at times unexpectedly, from other characters, who may be in chorus with Don Quijote, who may be cruelly mocking his theme, or who may be attempting to imitate him.

Caballero andante

From the very beginning of his career to the very end, Don Quijote believes himself to be, above all else, a caballero andante:

En efeto, rematado ya su juicio, vino a dar en el más extraño pensamiento que jamás dio loco en el mundo, y fue que le pareció conveniente y necesario, así para el aumento de su honra como para el servicio de su república, hacerse caballero andante.

(I, 1, 38)

Hallóse el escribano presente, y dijo que nunca había leído en ningún libro de caballerías que algún caballero andante hubiese muerto en su lecho tan sosegadamente y tan cristiano como don Quijote; el cual, entre compasiones y lágrimas de los que allí se hallaron, dió su espíritu, quiero decir que se murió.

(II, 74, 1067)

The words caballero andante are repeated so many times throughout the novel that it would serve no purpose to record or even count them, for alone they have no particular stylistic significance. But, of course, they are not left alone; numerous variations, usually with comic associations, occur frequently in the novel.

Don Quijote's world includes not only caballeros andantes, who may be referred to simply as andantes (I, 31, 313),¹² but also damas andantes (I, 31, 313).¹³ He exclaims, "cuán honrosa cosa es andar en este ejercicio" (I, 18, 160), and carefully distinguishes between "los caballeros cortesanos" and "nosotros los aventureros" (I, 7, 76), and, in a slightly punning way, between "los andantes caballeros y los que en la corte andan" (II, 46, 867).

That Cervantes enjoys playing with the words and concepts involved is obvious when we find in narration the three following references of Don Quijote and Sancho:

el caballero andante y el mal andante escudero
(I, 49, 492)

tal caballero andante y tal escudero andado
(II, 30, 761)

los andantes, caballero y escudero
(II, 58, 953)

Teresa Panza twice refers to her husband as an "escudero andante" (II, 5, 571 and II, 50, 900) and once as a "miembro de caballero andante" (II, 5, 571), while Sancho considers himself an "escudero a pie" (II, 66, 1019) and makes mention of "los caminos y carreras que he andado sirviendo a mi señor don Quijote" (II, 4, 566).

Sancho uses a play on words, "cualquier caballero andante, o por andar" (I, 25, 244), which his master recalls when thinking of becoming a shepherd, "ahora sea caballero andante, o pastor por andar" (II, 73, 1061).

Again it is Sancho who explores new possibilities for the motif by referring to "esos andurriales, donde andamos" (II, 28, 747).

Sancho, the escudero andante, is pleased to learn, at the beginning of Part II, that the story of Don Quijote has been published; he tells his master that Sansón Carrasco "me dijo que andaba ya en libros la historia de vuestra merced" (II, 2, 556). An historia andante. (Sancho has

previously called the novels of chivalry "las escrituras andantes" [I, 47, 474-475].) He is proud to see himself "puesto en libros y andar por este mundo" (II, 8, 592).

Later he tells the Duchess that he is "aquel escudero . . . que anda, o debe de andar, en la tal historia" (II, 30, 758), and she picks up the idea, extending it, as Sancho earlier had, to an historia andante: "la historia que del gran don Quijote anda ya impresa" (II, 33, 783).

When the squire becomes a governor he is once referred to as "Sancho Panza, que andaba muy solícito y muy gracioso en su gobierno" (II, 46, 870). A gobernador andante.

The largest number of word-plays based on the motif caballero andante has to do with the addition of the adverb mal or the adjective malo in some form:

Anda, caballero que mal andas -- the Biscayan
(I, 8, 87)

señor caballero andante (que tan mala andanza
me ha dado) -- Alfonso López
(I, 19, 174)

aquel malandante [Alfonso López] -- Sancho
(I, 19, 175)

sus desvariadas caballerías y malandantes
pensamientos -- narration
(I, 21, 193)

algún gigante o otro mal andante follón -- Don
Quijote
(I, 42, 439)

la simplicidad de sus malandantes caballerías --
the priest
(II, 2, 553)

al ejercicio de su, para ellas, mal andante
caballería - the housekeeper and the niece
(I, 6, 577)

su [the Duke's] mala andanza - Don Quijote
(II, 11, 611)

el de los Espejos y su escudero, mohinos y
malandantes - narration
(II, 14, 640)

mi malandanza - Sancho
(II, 33, 784)

Donde se cuenta la que dió de su mala andanza
la dueña Dolorida - Chapter title
(II, 39, 812)

Todas estas malandanzas te suceden - Altisidora
(II, 46, 869)

su malandante hija - narration
(II, 52, 918)

Sancho Panza, gobernador, por sus pecados y
por su mala andanza - Sancho
(II, 55, 939)

And, to balance all of these, we find Andrés saying to Don Quijote, "Quédese con Dios su merced y todos los caballeros andantes, que tan bien andantes sean ellos para castigo como lo han sido para conmigo" (I, 31, 319).

Early in the novel Don Quijote refers to "la caballería andantesca" (I, 13, 119), a phrase later repeated by Juan Palomeque's wife (I, 35, 366). Later Don Quijote calls the novels of chivalry "las historias caballerescas" (I, 37, 383) and then addresses the Princesa Micomicona with what are called "palabras caballerescas y andantescas" (I, 44, 455).

A final, and curious, usage of the motif is seen in the Dueña Dolorida's reference to Clavileño: "La linda Magalona se holgaba mucho de andar caballero in él" (II, 40, 824).

Though not as extensive and varied as the motif of the chivalric mission, the stylistic effect of caballero andante is still considerable.

Buscar aventuras

En efeto, rematado ya su juicio, vino a dar en el más estraño pensamiento que jamás dio loco en el mundo, y fue que le pareció conveniente y necesario, así para el aumento de su honra como para el servicio de su república, hacerse caballero andante, y irse por todo el mundo con sus armas y caballo a buscar las aventuras.

(I, 1, 38)

Stylistically, the motif buscar aventuras is treated in a rather straightforward manner in Part I, with a climax of sorts coming in the final chapter when Sancho admits to his wife that he enjoys the life of an escudero andante: "No hay cosa más gustosa en el mundo que ser un hombre honrado escudero de un caballero andante buscador de aventuras" (I, 52, 517).

In Part II it is not enough for Don Quijote to "cumplir con su oficio, buscando las aventuras" (II, 18, 669), for there is also a reference to "sus mal buscadas aventuras" (II, 15, 641). He is warned by the solemn-faced ecclesiastic of the palace of the Duke: "Dejad de andar

por el mundo . . ." not buscando aventuras, but "papando viento y dando que reír a cuantos os conocen y no conocen" (II, 31, 769), perhaps one of the cruelest criticisms said directly to Don Quijote. But as he often does, Don Quijote is able to rise to the occasion, and he delivers an eloquent defense of his profession, climaxing with the question, "¿Por ventura es asunto vano o es tiempo mal gastado el que se gasta en vagar por el mundo, no buscando los regalos dél, sino las asperezas por donde los buenos suben al asiento de la inmortalidad?" (II, 32, 770). The reference to the way of life of those at the Duke's palace is not too subtle to be recognized.

Sancho makes several advantageous uses of the motif in Part II. When the squire of the Caballero del Bosque challenges Sancho to fight just as their masters intend to do, Sancho refuses, saying: "El tiempo tiene cuidado de quitarnos las vidas, sin que andemos buscando apetites para que se acaben antes de llegar su sazón y tiempo y que se cayan de maduras" (II, 14, 634). This is the type of common-sense reply that the reader expects from Sancho, who again demonstrates his shrewdness, and uses a variation of the refrain, when he recognizes the pedantry of the guide who takes him and Don Quijote to the Cave of Montesinos. After Sancho shows up the guide for what he is, Don Quijote suggests to Sancho that his clever questions were not original, to which the squire astutely responds that "para

preguntar necesidades y responder disparates no he menester yo andar buscando ayuda de vecinos" (II, 22, 698).

One of the thematic motifs associated with Sancho is his desire, whenever things go badly, to return home. Twice towards the end of the novel this is associated with the buscar aventuras motif. Sancho says, "Dejadme que vaya a buscar la vida pasada" (II, 53, 926), and "volvámonos a nuestra casa y dejémonos de andar buscando aventuras por tierras y lugares que no sabemos" (II, 65, 1015).

Other characters are also associated with variants of the refrain. Maese Pedro "mañugó antes que el sol, y cogiendo las reliquias de su retablo, y a su mono, se fué también a buscar sus aventuras" (II, 26, 737). The cats who scratch Don Quijote's face "andaban buscando por do escaparse" (II, 46, 868). Don Antonio Moreno, who, like the Duke, enjoys practical jokes at Don Quijote's expense, "andaba buscando modos como, sin su prejuicio, sacase a plaza sus locuras" (II, 62, 988).

Finally, there is the Duchess, whose wealth and social position obviate her having to andar buscando anything, and who enjoys playing with the madness of Don Quijote, who says at one point: "Me anda brincando un escrúpulo en el alma" (II, 33, 783).

The only times a reminiscence of this motif is to be seen in other works by Cervantes are in Persiles y Sigismunda, when Ladislao says to Transila, "¿Quién le ha de

traer . . . sino el buscarla ventura que sin vos le faltaba?",¹⁴ and in the curious play La casa de los celos, where the knight Bernardo says:

Que siempre es mi intención
buscar y ver aventuras.¹⁵

Though a minor motif, and one used only infrequently, buscar aventuras leads into the related motif of aventura-desventura.

Aventura-desventura

Closely related to the motif buscar aventuras is a long series of word-plays based on the word aventura. Examples are scattered throughout the novel, and in most of them the humor of the play on words is quite evident. The cumulative comic effect is considerable:

llevando determinación de aventurarlo todo a
la de un golpe solo -- narration
(I, 8, 88)

no ha sino un mes que andamos buscando las
aventuras, y hasta ahora no hemos topado
con ninguna que lo sea -- Sancho
(I, 16, 145)

estas aventuras que andamos buscando, al cabo
al cabo nos han de traer a tantas desven-
turas -- Sancho (I, 18, 160)

harta desventura ha sido topar con vos, que
vais buscando aventuras -- Alfonso López
(I, 19, 174)

su mala ventura -- Sancho (I, 21, 200)

este desventurado hidalgo -- the priest
(I, 30, 307)

que mala ventura le dé Dios, a él y a cuantos
aventureros hay en el mundo -- the innkeeper
(I, 35, 365-366)

no hay encantamiento alguno, sino mucho moli-
miento y mucha mala ventura - Sancho
(I, 37, 382)

la aventura sin ventura de los galeotes - Sancho
(II, 4, 565)

tanta mala ventura - Teresa Panza
(II, 5, 572)

Idos con vuestro don Quijote a vuestras aventuras,
y dejadnos a nosotros con nuestras malas ven-
turas - Teresa Panza
(II, 5, 574)

buscar por este mundo lo que él llama venturas,
que yo no puedo entender cómo les da ese nom-
bre -- the housekeeper
(II, 7, 583)

--Hermano Sancho, aventura tenemos.
--Dios nos la dé buena--respondió Sancho--.
Y ¿adónde está, señor mío, su merced de esa
señora aventura?
(II, 12, 620)

--Por ventura, señor caballero--preguntó el del
Bosque a don Quijote--, ¿sois enamorado?
--Por desventura lo soy--respondió don Quijote
(II, 12, 622)

yo, mezquino y malaventurado - Sancho
(II, 13, 628)

mi mala ventura - Sancho (II, 35, 803)

Esta que para mí es desventura, mejor fuera para
aventura de mi amo don Quijote - Sancho
(II, 55, 938)

Tus más finas aventuras en desventuras se vuelvan -
Altisidora
(II, 57, 950)

It is hardly surprising to see that almost half of
the uses of this motif are by Sancho, who throughout the
novel is puzzled by what his master calls aventuras but

what seem to him unfortunate, and often painful, encounters.

Like its related motif, buscar aventuras, word-plays on aventura are not frequent in other works by Cervantes, but examples can be found in the following conversation from El amante liberal:

--Sí conozco, por mi mal.
 --¿Cómo por vuestro mal?--dijo Mahamut.
 --Porque él me conoció a mí por el suyo y por mi desventura--respondió Leonisa.
 --¿Y por ventura--preguntó Mahamut--conocisteis también en la misma ciudad a otro caballero ...?¹⁶

and in La casa de los celos when Carlomagno asks:

¿Qué trompeta es que suena?
 ¿Si es acaso otra ventura
 que nos ponga en desventura,
 que la otra no fue buena?¹⁷

Nunca visto

When the original manuscript of the story of Don Quijote is interrupted, Cervantes decides to search for a continuation, sure that there would be "algún sabio que tomara a cargo el escrebir sus nunca vistas hazañas, cosa que no faltó a ninguno de los caballeros andantes" (I, 9, 92). Clemencín, commenting on this passage, says: "En efecto nunca fueron vistas las hazañas de don Quijote. Chiste irónico, muy propio del genio y cuerda de Cervantes, en que, diciéndose exactamente la verdad, se indica con gracioso contraste otra cosa muy distinta."¹⁸

The nunca visto motif is used by numerous characters, in numerous ways, with numerous connotations. Again, it is

the cumulative effect of these many and varied uses of the motif that impresses the reader:

las hasta allí nunca vistas ceremonias - narration
(I, 3, 53)

una cosa por nosotros jamás vista ni oída - a
Toledan merchant
(I, 4, 60)

su nunca vista locura - narration
(I, 18, 145)

la jamás vista ni oída aventura - Chapter title
(I, 20, 178)

esta tan no vista y tan temerosa aventura -
Don Quijote (I, 20, 180-181)

tan rara, tan felice y tan no vista imaginación -
Don Quijote (I, 25, 238)

deste nuevo accidente, hasta allí jamás en ella
vista - Cardenio (I, 27, 266)

cosas raras y dél jamás vistas - narration
(I, 28, 278)

tan rara y nunca vista - Cardenio
(I, 30, 309)

nuevo y nunca visto tesoro - narration, "Curioso
impertinente" (I, 33, 343)

del nuevo y para ellas nunca visto traje -
narration (I, 37, 386)

las jamás vistas ni oídas crueldades que mi amo
usaba con los cristianos - Captive, "Historia
del cautivo" (I, 40, 406)

una no vista arrogancia - the goatherd, "Historia
de Leandra" (I, 51, 507)

desta nueva y jamás vista historia - narration
(I, 52, 518)

esta no vista furia - narration
(II, 14, 638)

- su jamás vista locura -- narration
(II, 17, 657)
- un nuevo caso que ahora sucede, quizá no visto
jamás - Maese Pedro's servant
(II, 26, 731)
- con acelerada y nunca vista furia - narration
(II, 26, 734)
- mi estraña y jamás vista desdicha - Dueña Dolorida
(II, 38, 813)
- esta nunca vista aventura - Dueña Dolorida
(II, 39, 820)
- la descomunal y nunca vista batalla - Chapter title
(II, 46, 943)
- infinita gente, que esperaba ver el riguroso
trance, nunca visto - narration
(II, 56, 944)
- su arrogante y nunca visto ofrecimiento - narration
(II, 58, 962)
- por estraños y nunca vistos rodeos - Roque Guinart
(II, 60, 976)
- el mar, hasta entonces dellos no visto -- narration
(II, 61, 986)

The degree of diffusion of the elements of the motif is quite high, as it is seen in contexts ranging from the completely chivalric to the completely non-chivalric ("Historia de Cardenio," "El curioso impertinente," "Historia del cautivo").

This particular phrase, nunca visto, and its many variants, appears with considerable frequency in the works of Cervantes,¹⁹ but in none of them is it used as often or to so great an effect as in Don Quijote.

The motif can be further extended and diffused by introducing different negative elements:

pensamientos varios y nunca imaginados de otro
alguno - Cervantes

(I, Prol., 19)

la espantable y jamás imaginada aventura de los
molinos de viento - Chapter title

(I, 8, 81)

el nunca medroso Brandabarbarán de Boliche -
Don Quijote

(I, 18, 163)

el siempre vencedor y jamás vencido Timonel de
Carcajona - Don Quijote

(I, 18, 163)

del no esperado acontecimiento - narration

(I, 22, 210)

caso tan no pensado - Anselmo, "Curioso imperti-
nente"

(I, 34, 353)

aquel venturoso y jamás vencido don Alvaro de
Bazán, marqués de Santa Cruz - Captive,
"Historia del cautivo"

(I, 39, 400)

un andante y no conocido caballero - the Canon of
Toledo

(I, 47, 481)

destas no esperadas como buenas nuevas - Don
Quijote

(II, 10, 605)

desta muchas veces no averiguada cuestión -
Don Quijote

(II, 19, 676)

la estraña y jamás imaginada aventura de la
dueña Dolorida - Chapter title

(II, 36, 804)

el valeroso y jamás vencido caballero don Qui-
jote de la Mancha - Trifaldín

(II, 36, 808)

al nunca de mí olvidado ejercicio de las armas -
Don Quijote

(II, 66, 1019)

The occasional presence of one of these ridiculously long epithets containing a negative is one of the most obviously comic devices Cervantes uses in Don Quijote.

There is a final, and particularly absurd and comic, extension of the refrain, which might be considered another motif: jamás como se debe alabado.

Jamás como se debe alabado

The new motif is introduced by Don Quijote, who, having just decided to become a knight-errant, realizes that he must have a lady to whom he can send a defeated giant. The giant would say, "Yo, señora, soy el gigante Caraculiambro, señor de la ínsula Malindrania, a quien venció en singular batalla el jamás como se debe alabado don Quijote de la Mancha" (I, 1, 40). He later refers to "el nunca como se debe alabado Tirante el Blanco" (I, 13, 118), thereby classifying together the two most uncommon knights-errant of Spanish chivalry. Don Quijote includes Dulcinea in this motif when he refers to her as "aquella jamás bastantemente alabada gentileza y hermosura" (II, 8, 590).

Maese Pedro greets Don Quijote with these words: "¡Oh no jamás como se debe alabado caballero don Quijote de la Mancha!" (II, 25, 725), and Sansón Carrasco, as the Caballero de la Blanca Luna, greets him saying, "Insigne caballero y jamás como se debe alabado don Quijote de la Mancha" (II, 64, 1010).

In the elaborate burla played on Don Quijote and Sancho in which the formula for disenchanting Dulcinea is made known, the person playing the role of the enchanter Merlin says to Don Quijote:

¡oh varón como se debe
por jamás alabado!
(II, 35, 793)

In a variation, the Dueña Dolorida describes her mistress, a princess, as "esta hermosura, y no como se debe encarecida de mi torpe lengua" (II, 38, 816).

That Cervantes found this particular phrase striking is clear when we note that in La Galatea the muse Calíope speaks of "la maravillosa y jamás alabada como se debe ciencia de la Poesía,"²⁰ and that in Persiles y Sigismunda there is a reference to the "jamás alabado como se debe poeta Garcilaso de la Vega."²¹

Luz y espejo

In the Prologue of Part I of Don Quijote, Cervantes' friend talks with the author about the newly written "historia de vuestro famoso don Quijote, luz y espejo de toda la caballería andante" (I, Prol., 21). Then Cervantes wants to find the continuation of the manuscript of the novel because he is "confuso y deseoso de saber real y verdaderamente toda la vida y milagros de nuestro famoso español don Quijote de la Mancha, luz y espejo de la caballería

manchega" (I, 9, 92). The substitution of "caballería manchega" for "toda la caballería andante" is an inversion not without its comic effect.

Once the motif luz y espejo has been firmly established by the author, the characters begin to extend and modify it, each to suit his own needs. For Don Quijote, Amadís de Gaula is "el norte, el lucero, el sol de los valientes y enamorados caballeros" (I, 25, 237).

The priest, in order to flatter and deceive Don Quijote, greets him saying, "Para bien sea hallado el espejo de la caballería, el mi buen compatriota don Quijote de la Mancha, la flor y la nata de la gentileza, el amparo y remedio de los menesterosos, la quinta esencia de los caballeros andantes" (I, 29, 297).

The barber, as the enchanter, tells Sancho not to worry seeing Don Quijote, "la flor de la caballería andante" (I, 46, 473), a captive.

When Sansón Carrasco wants to deceive Don Quijote and act as his squire he greets him, "¡Oh flor de la andante caballería! ¡Oh luz resplandeciente de las armas! ¡Oh honor y espejo de la nación española!" (II, 7, 586).

Even Cide Hamete, when writing of Don Quijote's adventure with the lions, exclaims, "¡Oh fuerte y sobre todo encarecimiento animoso don Quijote de la Mancha, espejo donde se pueden mirar todos los valientes del mundo, segundo y nuevo don Manuel de León . . .!" (II, 17, 657).

Upon the occasion of his arrival at the palace of the Duke and Duchess, Don Quijote is greeted by a crowd shouting, "¡Bien sea venido la flor y la nata de los caballeros andantes!" (II, 31, 762).

The enchanter Merlin greets Don Quijote with the following words:

¡Oh tú, gloria y honor de cuantos visten
las túnicas de acero y de diamante,
luz y farol, sendero, norte y guía
de aquellos que, dejando el torpe sueño
y las ociosas plumas, se acomodan
a usar el ejercicio intolerable
de las sangrientas y pesadas armas!
(II, 35, 798)

Sancho uses variants of the motif three times in connection with an adventure undertaken by his master. The first time is at the end of Part I when Don Quijote has been injured and Sancho fears he is dead, "¡Oh flor de la caballería, que con sólo un garrotazo acabaste la carrera de tus bien gastados años!" (I? 52, 515). Then, in Part II, when Don Quijote is about to descend into the Cave of Montesinos, Sancho says, "¡Dios te guíe y la Peña de Francia, junto con la Trinidad de Gaeta, flor, nata y espuma de los caballeros andantes!" (II, 22, 700).²² Later as Don Quijote is about to enter the battle against the lackey Tosilos for the honor of Doña Rodríguez's daughter, Sancho, in another affirmation of faith in Don Quijote, exclaims, "¡Dios te guíe, nata y flor de los andantes caballeros! ¡Dios te dé la victoria, pues llevas la razón de tu parte!" (II, 56, 945).

Don Quijote obviously enjoys this type of flattery. It is the reception "Bien sea venido la flor y la nata . . ." at the palace of the Duke that evokes the comment that "aquél fue el primer día que de todo en todo conocí y creyó ser caballero andante verdadero y no fantástico" (II, 31, 762). Adulation of this sort is in keeping with his concept of the world of knight-errantry. He himself makes reference to "caballeros andantes, luz y gloria de la caballería" (II, 1, 549), and when, for the benefit and encouragement of Sancho, he outlines the life of a knight-errant, who might be himself in his fantasies, he has the king receive the knight saying, "¡Ea, sus! ¡Salgan mis caballeros, cuantos en mi corte están, a recibir a la flor de la caballería, que allí viene!" (I, 21, 197).

Don Quijote is willing to extend the motif to include Dulcinea, as he does when invoking her aid when undertaking the battle with the Biscayan, "¡Oh señora de mi alma, Dulcinea, flor de la fermosura!" occurred a este vuestro caballero . . .!" (I, 8, 38). Then when he is about to begin his penance in the Sierra Morena he again invokes her, "¡Oh Dulcinea del Toboso, día de mi noche, gloria de mi pena, norte de mis caminos, estrella de mi ventura . . .!" (I, 25, 240). Later he calls her "la luz que mis sentidos alumbra" (I, 31, 315). Then, near the end of the novel, when he has decided to become a shepherd and is choosing pastoral names, Don Quijote qualifies Dulcinea as "gloria

destas riberas, adorno destes prados, sustento de la hermosura, nata de los donaires y, finalmente, sujeto sobre quien puede osentar bien toda alabanza, por hipérbole que sea" (II, 73, 1060).

The only other knight-errant to whom the motif is applied is Durandarte, who is called by Montesinos (in Don Quijote's dream in the Cave of Montesinos) "flor y espejo de los caballeros enamorados y valientes de su tiempo" (II, 23, 704).

As was the case with nunca visto, luz y espejo is used in contexts far removed from knight-errantry. In the story of the "Curioso impertinente," Leonela calls Camila "la flor de la honestidad del mundo, la corona de las buenas mujeres, el ejemplo de la castidad" (I, 34, 356). When Sancho serves as governor the doctor Pedro Recio de Agüero denies him various types of food, invoking the authority of "nuestro maestro Hipócrates, norte y luz de la medicina" (II, 47, 871).

The Duchess extends the motif beyond the realm of persons to include "la nata de los comedimientos y la flor de las ceremonias" (II, 32, 781). The Duke also refers to "toda la nata de la cortesía y de toda la flor de las bien criadas ceremonias" (II, 38, 813).

The final appearance of the motif in Don Quijote is associated, not with Don Quijote, but with Sancho, and is

the only time it is applied to the squire. It occurs when his ínsula is invaded and Sancho is armed by his servants, who "le dijeron que caminase, y los guiase, y animase a todos; que siendo él su norte, su lanterna y su lucero, tendrían buen fin sus negocios" (II, 53, 924).

The motif may be seen with surprising frequency in other works by Cervantes.²³

Por la fe de caballero

One of the best indications of Don Quijote's commitment to his profession is the frequency with which he swears by it. The motif is:

Juro por (a) la fe (ley, orden) de caballero
(andante) (caballería) que recibí (profeso)²⁴

His oaths are taken before Juan Haláudo:

que él me jure por la ley de caballería que he
recibido (I, 4, 57)

Sancho:

Mas yo te juro, Sancho Panza, a la fe de caballero
andante (I, 15, 137)

Juan Palomeque:

yo os prometo, por la orden de caballero que
recibí (I, 17, 156)

again Sancho:

que te juro, por la fe de quien soy
(I, 18, 159)

Cardenio:

Y juro . . . por la orden de caballería que
 recibí . . . y por la profesión de caballero
 andante (I, 24, 226)

the large assemblage at the inn:

y juro por la orden de caballería que profeso
 (I, 44, 458)

and, finally, the actors of Las cortes de la muerte:

Por la fe de caballero andante
 (II, 11, 613)

It is in keeping with the decline in spirit of Don Quijote discussed in the last chapter that only once in Part II does the Manchegan knight repeat the formula of the chivalric oath. Perhaps it is also significant that on two occasions on which Don Quijote uses this oath he must admit a disillusionment. When Juan Palomeque assures him it was not a castle but an inn where he spent the night, Don Quijote responds, "Engañado he vivido hasta aquí . . . que en verdad pensé que era castillo" (I, 17, 156). The full context in which his last use of the oath is located is:

--Por la fe de caballero andante--respondió don Quijote--, que así como vi este carro imaginé que alguna grande aventura se me ofrecía; y ahora digo que es menester tocar las apariencias con la mano para dar lugar al desengaño
 (II, 11, 613)

In spite of the fact that Juan Haldudo says, "Yo juro por todas las órdenes que de caballerías hay en el mundo" (I, 4, 57) and is warned by Don Quijote: "Mirad que lo cumpláis como lo habéis jurado; si no, por el mismo juramento os juro de volver a buscaros y castigaros" (I, 4, 57), he immediately breaks his word and whips Andrés

mercilessly. When Don Quijote later learns how lightly this oath was taken (I, 31, 318) and how ineffective he had been, in this his first use of the oath, it is no wonder that he feels the pangs of desengaño.

Cardenio helps to diffuse the motif when he tells Dorotea, "Yo os juro por la fe de caballero y de cristiano" (I, 27, 290) to help reunite her with Fernando.

In his conversation with Don Quijote about the novels of chivalry, the Canon of Toledo says, "Por las órdenes que recibí que no me acuerdo haberla visto" (I, 49, 498).

Then there is Sancho who sees his master leave the inn of Juan Palomeque without paying. When he is asked for the money, "Sancho respondió que, por la ley de caballería que su amo había recebido, no pagaría un solo cornado" (I, 17, 157). The results for Sancho proved much less satisfactory than they had for Don Quijote.

Sancho does, however, find a way to modify his master's chivalric oath to suit himself:

yo le juro, a fe de pobre hombre	(I, 15, 139)
prometo, a ley de buen y leal escudero	(I, 49, 492)
a fe de buen escudero	(II, 3, 562)
a fe de bueno	(II, 8, 592)
Por la fe de hombre de bien juro	(II, 40, 822)

por fe de hombre de bien (II, 69, 1037)

Note that Sancho's use of the motif increases rather than decreases in Part II. Note also the formula, hombre de bien, which echoes the first reference to Sancho in the novel ("En este tiempo solicitó don Quijote a un labrador vecino suyo, hombre de bien" [I, 7, 79]).

The motif is adapted to the situation in La gitanilla when Andrés says, perhaps somewhat ironically, "Yo os prometo por la fe de caballero gitano de guardaros el secreto."²⁵ In the same story a soldier swears "a fe de soldado."²⁶ In the play El gallardo español, Margarita, disguised as a man, swears "¡A fe de caballero!"²⁷ Later, Buitrago, who was present during the oath by Margarita, swears "por la fe de caballero."²⁸ In Los baños de Argel, Don Lope reassures Zahara by saying:

Cristiano y español soy,
y caballero, y te doy
mi fe y palabra de nuevo
de hacer lo que en esto debo,²⁹

La sin par Dulcinea

A second chivalric motif discussed by Hatzfeld is that of the epithet sin par as applied to Dulcinea by Don Quijote. Though Hatzfeld considers this specific epithet as a part of a larger motif he calls "la alabanza de Dulcinea"³⁰ and which includes almost all the epithets used in connection with her name, it is more convenient here to limit the motif to sin par.

The epithet was taken by Cervantes from Amadís de Gaula where Oriana is introduced as "la mas hermosa criatura que se nunca vio, tanto que ésta fue la que sin par se llamó, porque en su tiempo ninguna ouo que le ygal fuesse."³¹ As Clemencín notes, the epithet is commonly applied to the ladies of the heroes of the novels of chivalry, in imitation of Amadís.³²

Don Quijote, unable to do less than imitate faithfully the knights of the chivalric novels, applies this epithet, often together with some other, to Dulcinea:

la emperatriz de la Mancha, la sin par Dulcinea
del Toboso

(I, 4, 59)

la sin par y hermosa doña Dulcinea del Toboso
(I, 8, 87)

la sin par doña Dulcinea
(I, 9, 96)

la sin par Dulcinea del Toboso, única señora de
mis más escondidos pensamientos
(I, 16, 148)

la sin par Dulcinea (I, 30, 307)

la sin par Dulcinea (II, 8, 590)

la sin par princesa doña Dulcinea del Toboso
(II, 9, 600)

la sin par Dulcinea del Toboso
(II, 14, 639)

la sin par Dulcinea (II, 16, 644)

La sin par Dulcinea del Toboso
(II, 23, 708)

la sin par Dulcinea (II, 32, 775)

- la sin par Dulcinea (II, 32, 779)
- la sin par Dulcinea del Toboso (II, 44, 857)
- la sin par Dulcinea del Toboso, única señora de mis pensamientos (II, 58, 961)
- la sin par Dulcinea del Toboso (II, 59, 967)
- la que es reina de los míos [deseos], la sin par Dulcinea del Toboso (II, 62, 992-993)
- la sin par Dulcinea del Toboso, gloria destas riberas, adorno destes prados, sustento de la hermosura, nata de los donaires y, finalmente, sujeto sobre quien puede asentar bien toda alabanza, por hipérbole que sea (II, 73, 1060)

The only times Don Quijote offers any variations on the refrain are when he speaks of "la sin par belleza de mi señora Dulcinea del Toboso" (II, 48, 880), and when, with her enchantment in mind, he calls her "la sin ventura Dulcinea" (II, 23, 711).

Of the twenty times Don Quijote uses sin par only five are located in Part I while fifteen are in Part II. This is hardly surprising as it is after her enchantment by Sancho that Dulcinea dominates Don Quijote's thoughts as never before. It is the fact of her enchantment that simultaneously heightens Don Quijote's feeling of desengaño and drives him to do anything to undertake her disenchantment.

In Part II other characters begin to make use of this motif that had previously been employed exclusively by Don

Quijote. The Duchess once refers to "la sin par Dulcinea" (II, 33, 783). The character playing the part of the Devil announces the presence of "la sin par Dulcinea del Toboso" (II, 34, 793) and Merlin mentions "la bella y sin par Dulcinea del Toboso" and "la sin par Dulcinea del Toboso" (II, 35, 798). When Don Quijote and Sancho are returned to the Duke's palace for the completion of the adventure of Altisidora, the latter is referred to as "la sin par Altisidora" (II, 69, 1036). One chapter title contains the phrase "la sin par Dulcinea del Toboso" (II, 34, 789).

When Sansón Carrasco challenges Don Quijote for the first time, he identifies his lady as "la sin par Casildea de Vandalia" (II, 14, 630) as so many other knights-errant, including Don Quijote, had done. Maese Pedro's assistant, the narrator of the puppet show, refers to "la sin par Melisendra" (II, 26, 731) and, playing with words, calls Melisendra and Gaiferos "par sin par de verdaderos amantes" (II, 26, 232). Finally, the Dueña Dolorida dubs the wooden horse "el sin par Clavileño" (II, 40, 827).

This epithet, also used with some frequency in Cervantes' other works,³³ has a particular ironic effect in Don Quijote because, literally, Dulcinea del Toboso, that is Aldonza Lorenzo, is quite unique among chivalric heroines.

Cuenta la historia

Cuenta (or dice) la historia (or the narrator) is a narrative formula derived from the Arabs and seen occasionally in old Spanish literature and frequently in the novels of chivalry (particularly in Amadís de Gaula, Las sergas de Esplandián, Palmerín de Inglaterra, and Belianís de Grecia).³⁴ Cervantes' use of the phrase involves an appeal to an almost metaphysical History, or to Life, to insist, with its obviously comic effect, on the veracity and historicity of the subject.³⁵

After the single authorship of Cide Hamete Benengeli is established in Chapter 9 of Part I, the phrase, and several variants, can be seen from time to time, and much more frequently in Part II as Cide Hamete becomes an important personage in the novel, at, or near, the beginning of a chapter:

Cuenta el sabio Cide Hamete Benengeli que . . .
(I, 15, 135)

Cuenta Cide Hamete Benengeli . . . que . . .
(I, 22, 202)

Dice la historia que . . .
(I, 26, 250)

Cuenta Cide Hamete Benengeli . . . que . . .
(II, 1, 541)

Cuenta la historia que . . .
(II, 2, 552)

Dice la historia que . . .
(II, 14, 630)

Cuenta la historia que . . .
(II, 17, 652)

Dice, pues [Cide Hamete] que . . .
(II, 27, 738)

Cuenta, pues, la historia, que . . .
(II, 33, 782)

Dice, pues, la historia que . . .
(II, 40, 822)

Y luego prosigue la historia diciendo que . . .
(II, 44, 849)

Cuenta la historia que . . .
(II, 47, 870)

Dice Cide Hamete . . . que . . .
(II, 50, 898)

Cuenta Cide Hamete que . . .
(II, 52, 915)

Esto dice Cide Hamete . . .
(II, 53, 923)

Cuenta la historia que . . .
(II, 56, 943)

Cuenta la historia que . . .
(II, 64, 1009)

The final appearance of the motif, which continues ". . . recibió grandísimo contento de ver a Ana Félix en su casa," is an especially interesting one. The sentence looks as though it says "Don Antonio Moreno's wife tells the story that she received very great pleasure upon seeing Ana Félix in her house," but this, of course, is incorrect. The syntax has been distorted; la historia is the subject of the verb cuenta, and La mujer de don Antonio Moreno is the subject of the verb recibió, so that the sentence reads "The history relates that Don Antonio Moreno's wife received very great pleasure . . ."

Cervantes has deliberately violated the rules of normal syntax in order to deceive the reader, but has, by his repeated use of the phrase cuenta la historia, provided the necessary clue to decipher the sentence.³⁶

The chivalric motifs discussed above are an important stylistic element in Don Quijote. Their constant repetition, like that of the chivalric archaism, is a constant reminder to the reader that the novels of chivalry are always present in the novel. Let us look at the distribution of these motifs in order to see just how frequently they appear. On the following chart, each chapter indicated with an "X" contains at least one example of one of the chivalric motifs discussed in this chapter.

Part I

XXXX	XXX	X	XXXXXXXXXXXX	XXXXXXXXXX	XXX	XX	X	X	X	XX	X	XX
1	5	10	15	20	25	30	35	40	45	50		

Part II

XXXXXXXXXXXXXXXXXXXX	XX	XXXX	XXXXXXXX	XXX				
1	5	10	15	20	25	30	35	40

X	XXXXX	XX	XXXXXXXX	XXX	X	XXX
45	50	55	60	65	70	

In Part I, 39 of 52 chapters (75%) contain at least one example of one of the chivalric motifs; in Part II, it is 56 of 72 chapters (78%). It is almost impossible for the reader to fail to feel, intuitively at least, the effect of the constant repetition of these chivalric refrains.

Though the use of archaisms and the motifs discussed in these last two chapters are probably the most artistic devices used by Cervantes to keep the novels of chivalry present in the minds of the reader at all times, there are still other linguistic reminiscences of these novels in Don Quijote. The next chapter will deal with the role of chivalric names in the novel.

NOTES

¹El "Quijote" como obra, p. 15.

²"Recent Trends in Cervantes Studies," Romanic Review, XXXI (1940), 26.

³"Estilo e ritmo," p. 39.

⁴Hatzfeld, p. 15.

⁵Observe the preeminence of deeds in favor of the good and needy over the vengeful punishment of the evil. Thus Don Quijote's conception of his chivalric mission is in harmony with his statement that "el tomar venganza injusta, que justa no puede haber alguna que lo sea, va derechamente contra la santa ley [la religión] que profesamos" (II, 27, 742-743).

⁶It is perhaps worth noting that after II, 58, that is, in the last sixteen chapters of the novel, Don Quijote never mentions his chivalric mission.

⁷Hatzfeld, p. 20.

⁸Obras, I, 347.

⁹Ibid., II, 378.

¹⁰Ibid., II, 766.

¹¹Ibid., II, 454.

¹²One of the goatherds to whom Don Quijote delivers his Golden Age speech addresses the knight simply as "señor andante" (I, 12, 113).

¹³The priest makes reference to a doncella andante (I, 26, 258).

¹⁴Obras, II, 569.

¹⁵Ibid., II, 1024.

¹⁶Ibid., II, 108.

¹⁷Ibid., II, 1040.

¹⁸I, 137, n. 1.

¹⁹Examples are:

¡Oh raro caso y por jamás oído ni visto! -
Viaje del Parnaso, Obras, I, 1529
 extraña y nunca vista cosa - Viaje del Parnaso,
 I, 1557
 contraria operación y nunca vista - Viaje del
Parnaso, I, 1502
 del extraño y nunca visto suceso de sus amores -
El celoso extremeño, II, 300
 desta no vista merced - Coloquio de los perros,
 II, 449
 una no vista furia - Persiles y Sigismunda, II,
 664
 un precioso y nunca visto rescate - Persiles y
Sigismunda, II, 665
 su bondad, hasta entonces jamás vista - Persi-
les y Sigismunda, II, 701
 nunca visto caso - Persiles y Sigismunda, II,
 718
 no vista furia - La casa de los celos, II, 982
 nunca vista desventura - La casa de los celos,
 II, 1003
 manera nunca vista - El rufián dichoso, II,
 1230

la fiesta en el serrallo jamás vista - La gran
sultana, II, 1290

un nunca visto enredo - El laberinto de amor,
 II, 1350

las cosas jamás vistas ni oídas - El retablo de
las maravillas, II, 1649

el valor, nunca visto - El cerco de Numancia,
 II, 1756

²⁰Obras, I, 347.

²¹Ibid., II, 752.

²²The addition of espuma to the motif by Sancho could be attributed to the fact that during the feast of Camacho's wedding, Sancho had eaten an espuma consisting of "tres gallinas y dos gansos" (II, 20, 581), "and is therefore as hearty a term of adulation as he could have conceived." Helen Phipps Houck, "Substantive Address Used between Don Quijote and Sancho Panza," Hispanic Review, V (1937), 67.

²³Examples are:

la flor y nata de toda la hermosura de los
gitanos que sabemos que viven en España -

La gitanilla, Obras, II, 52

deste suceso, ejemplo y espejo de lo poco que
hay que fiar de llaves, tornos y paredes
cuando queda la voluntad libre - El celoso

extremeño, II, 301

Barcelona . . . flor de las bellas ciudades . . .

Las dos doncellas, II, 381

la flor de los bravos de Andalucía - Coloquio
de los perros, II, 477

norte donde se guían mis honestos pensamientos,
estrella fija que me lleva al punto . . . -

Persiles y Sigismunda, II, 579-580

Toledo . . . gloria de España y luz de sus
ciudades - Persiles y Sigismunda, II, 753

Argel, gomía y tarasca . . . puerto universal
. . . y amparo y refugio de ladrones -

Persiles y Sigismunda, II, 766

¡Oh flor de los elefantes! - La gran sultana,
II, 1288

¡Oh Pedro de Urdemalas generoso, coluna y ser
del gitanezo templo! - Pedro de Urdemalas,
II, 1518-1519

¡Oh espejo del matrimonio! - La cueva de Sala-
manca, II, 1659

²⁴Clemencín says that this is a "juramento muy usado entre caballeros, y uno de los que se entendía que ligaban más fuertemente," I, 52, n. 6.

²⁵Obras, II, 63.

²⁶Ibid., II, 75.

²⁷Ibid., II, 930.

²⁸Ibid., II, 943.

²⁹Ibid., II, 1140.

³⁰Hatzfeld, pp. 22-24.

³¹Amadís de Gaula, ed. Edwin B. Place, Vol. I (Madrid, 1959), p. 39.

³²I, 57, n. 3.

³³Obras, I: La Galatea, 301, 325, 357, 360; Viaje del Parnaso, 1493, 1600; II: Persiles y Sigismunda, 527, 563, 653, 682, 711, 718, 749, 759; El gallardo español, 958; La casa de los celos, 1004, 1049.

³⁴For a discussion of the origin and significance of the phrase see Raymond S. Willis, Jr., The Phantom Chapters of the "Quijote" (New York, 1953), p. 101-102. For a note on its frequency in the novels of chivalry see Clemencín, III, 23, n. 2.

³⁵See Willis, Phantom Chapters, pp. 98-103, and Richard L. Predmore, The World of Don Quixote (Cambridge, Mass., 1967), pp. 6-7.

³⁶In Persiles y Sigismunda there is one example of "dice la historia que . . ." Obras, II, 645.

CHAPTER V

CHIVALRIC NAMES

Much of this dissertation has dealt with imitation: the parodic imitation of the archaic language of the novels of chivalry by Don Quijote and others and the imitation and repetition of chivalric motifs in Don Quijote. This final chapter will deal with chivalric names in Don Quijote, as faithful imitations of the type of names found in the novels of chivalry, and for the comic effect produced by these names.

Of the hundreds of names mentioned in Don Quijote many are related to chivalry.¹ They can be divided into four categories:

(1) Historical chivalric personages:

Caballero del Grifo
Carlomagno
Carlos V
Cid Ruy Díaz
Mosén Luis de Falces
Fernán González
Diego García de Paredes
Carcilaso de la Vega
Fernando de Guevara
Guy de Borgoña
Gonzalo de Guzmán
Gonzalo Hernández de Córdoba (Gran Capitán)
Micer Jorge
Juan de Austria
Manuel de León
Juan de Merlo

Diego Pérez de Vargas
 Mosén Pierres
 Gutierre Quijada
 Suero de Quinones
 Mosén Enrique de Remestán

- (2) Characters from the (Spanish, Italian, French, British) epic and chivalric tradition, especially from the Romancero:

Abindarráez
 Agramante
 Albraca
 Angélica la Bella
 Artús de Inglaterra
 Astolfo
 Baldovinos
 Belerma
 Bernardo del Carpio
 Bradamante
 Brunelo
 Calainos
 Cerloto
 Cervino
 Durandarte
 Fierabrás
 Gaiferos
 Galalón
 Ginebra
 Guarino Mezquino
 Iseo
 Jarifa
 Lanzarote del Lago
 Magalona
 Mambrino
 Marqués de Mantua
 Marsilio
 Medoro
 Melisendra
 Merlin
 Montesinos
 Morgante
 Rodrigo de Narváez
 Orlando (Roldán, Rotolando)
 Quintañona
 Reinaldos de Montalbán
 Rodamonte
 Rugero
 Tristán
 Turpín

(3) Characters specifically from Spanish novels of chivalry:

Agrajes
 Alastrajareas
 Alquife
 Amadís de Gaula (Beltenebros)
 Amadís de Grecia (Caballero de la Ardiente
 Espada, Caballero de la Muerte)
 Andandona
 Arcaláus
 Belianís de Grecia (Caballero del Unicornio)
 Caballero de la Cruz
 Caballero del Ave Fénix
 Caballero del Febo
 Caballero Fonesca
 Caballero Platir
 Cirongilio de Tracia
 Daraida
 Darinel
 Elisabat
 Esplandián
 Felixmarte de Hircaña
 Florandino de Macedonia (Caballero de las Don-
 cellas)
 Frestón
 Galaor
 Gandalín
 Gasabal
 Geraya
 Hipólito
 Lisuarte de Grecia
 Madásima
 Quirieleisón de Montalbán
 Tomás de Montalbán
 Olivante de Laura
 Oriana
 Palmerín de Oliva
 Perión de Gaula
 Pintiaginiestra
 Placerdemivida
 Reposada
 Rugel de Grecia
 Tinacrio el Sabidor
 Tirante el Blanco
 Urganda la Desconocida

(4) Chivalric characters invented by Cervantes in Don Quijote:

Alfeñiquén de Algarbe
 Alifanfarón de la Trapobana
 Altisidora

Antonomasia
 Archipiela
 Brandabarbarán de Boliche
 Brocabruno de la Gran Fuerza
 Caballero de la Blanca Luna
 Caballero de la Sierpe
 Caballero del Bosque (Caballero de la Selva,
 Caballero de los Espejos)
 Caballero del Lago
 Caballero del Verde Gabán
 Caballero del Sol
 Caraculiambro, señor de la ínsula Malindrania
 Casildea de Vandalia
 Cide Hamete Benengeli
 Don Clavijo
 Dueña Dolorida (Condesa Lobuna, Condesa Tri-
 faldi)
 Dulcinea del Toboso
 Emerencia
 Espartafilardo del Bosque
 Jaramilla
 Laurcalco, señor de la Fuente de Plata
 Maguncia
 Malambruno
 Gran Mameluco de Persia
 Micocolemo, gran duque de Quirocia
 Princesa Micomicona
 Miulina
 Pandafilando de la Fosca Vista
 Paralipomenón de las Tres Estrellas
 Pentapolín del Arremangado Brazo
 Pierres Papín
 Don Quijote de la Mancha (Caballero) de la
 Triste Figura, Caballero de los Leones)
 Timonel de Carcajona
 Trifaldín el de la Barba Blanca

Don Quijote's problem is that he is unable to dis-
 tinguish between reality and fiction: Espartafilardo del
 Bosque, Amadís de Grecia, and Lanzarote del Lago are as
 real to him as the Cid Ruy Díaz or Suero de Quiñones.
 Today's readers of Don Quijote, in order to appreciate
 fully the comic effects Cervantes meant to produce by the
 utilization of dozens of chivalric names, need to be aware

of the sources and connotations of those names and to understand how thoroughly they permeate the novel.

The following chart shows the distribution of names included in groups 2, 3, and 4 above (with the exceptions of Don Quijote de la Mancha and Dulcinea del Toboso, which are repeated so often). Each chapter indicated with an "X" contains at least one chivalric name:

Part I

X	XXXXXX	X	XXXXXXXXXXXXXXXXXXXXX	X	X	XXXXX	XX			
1	5	10	15	20	25	30	35	40	45	50

Part II

XXXX	XX	XXXXXXXX	X	XXXXXXXX	XXX	XXXX	XXX	
1	5	10	15	20	25	30	35	40
XX	XXXXX	XXXX	XXXXXXXXXX	XXXXXX		X		
45	50	55	60	65	70			

In Part I, 35 of 52 chapters (67%) contain fictional chivalric names. But if Chapters 33-34 ("Curioso impertinente"); 36 ("Dorotea-Fernando," etc.), 39-41 ("Historia del cautivo"), and 51 ("Historia de Leandra"), in which Don Quijote and Sancho do not appear at all, and in which the interpolated stories are relatively unrelated to the chivalric aspect of the novel, are eliminated, then chivalric names appear in 35 of 45 chapters (77%). In Part II, where there are no chapters completely occupied by extraneous material, 55 of 74 chapters (74%) contain at least one

fictional chivalric name. The simple fact of the frequent repetition of chivalric names becomes a significant stylistic factor in Don Quijote.

Spitzer has studied the importance of names in general in Cervantes' novel.² Our purpose here is limited to the comic effect and the appropriateness of the chivalric names coined by Cervantes in his novel.

The most important of these names is, of course, Don Quijote de la Mancha. The appropriateness of this name in a chivalric context is manifold:

- (1) There is the comic effect of the juxtaposition of the first part of the word quijada (suggested as one of the possible last names for the protagonist, I, I, 36, 40) and the augmentative and pejorative suffix -ote, which the reader sees but the character does not.³
- (2) There is the suggestion of a relationship to the well-known historical chivalric figure of Gutierre Quijada, "de cuya alcurnia yo aciendo por línea recta de varón" says Don Quijote. (I, 49, 497).
- (3) The word quijote itself means a piece of armor worn by knights-errant to cover the thigh.⁴
- (4) There is the parallel, which would obviously please Don Quijote, with the name of the famous and valiant Lanzarote del Lago.⁵ The name also

parallels Angriote, Galeote, and Marlote, all from Amadís de Gaula.

- (5) There is the parallel, which would obviously not please Don Quijote, with the name of the ridiculous knight-errant Camilote (from the novel of chivalry Primaleón and Gil Vicente's play Don Duardos).⁶
- (6) The addition of de la Mancha is a practice, as Don Quijote himself points out (I, I, 40), perfectly suited to knight-errantry. In addition, the choice of the barren region of La Mancha can be considered a parody of the lush forest which so frequently provides the setting for the novels of chivalry.⁷

It is difficult to imagine a more perfect choice than Don Quijote de la Mancha, with all of its rich comic connotations.

When Sancho gives his master the name of El Caballero de la Triste Figura both Don Quijote and the reader are pleased: Don Quijote because it is proper for knights-errant to adopt significant new names, and the reader because the new name so aptly describes the knight. Though Don Quijote lists a series of such names adopted by characters in the novels of chivalry, he fails to mention that Belianís de Grecia once took the name El Caballero de la Rica Figura.⁸

Later Don Quijote changes his name to El Caballero de los Leones, saying that "en esto sigo la antigua usanza de los caballeros andantes, que se mudaban los nombres cuando querían, o cuando les venía a cuento" (II, 17, 659). The name certainly is much more heroic and comes at the end of an adventure where Don Quijote displays genuine, if misdirected, valor. The most humorous connotation is the association made by Cide Hamete Benengeli, who compares the mad knight with the famous historic figure Don Manuel de León (II, 17, 657). In addition, Clemencín cites three knights-errant from the novels of chivalry who called themselves de los Leones and others simply del león.⁹

Dulcinea del Toboso, whose real name is Aldonza Lorenzo, is derived primarily from dulce, a word Don Quijote uses to describe the imaginary lady he must have (I, 1, 40-41). To this is added the ending -ea which might reflect some influence of Melibea, Dorotea, Galatea, etc. Just as Don Quijote is pleased by the manner in which his own name parallels that of Lanzarote, he must also be pleased by these new parallels he has established with the name of his lady. Toboso, of course, is added because this is the name of the town in which Aldonza lives. The comic effect is augmented because "del Toboso" is even more absurd than "de la Mancha," for whereas the latter is at least a region in Spain, the former is merely a very small town of absolutely no distinction. Though twentieth-century readers

might fail to recognize it, Aldonza was considered a very vulgar name in Cervantes' time.¹⁰ There is also the possibility that Cervantes had in mind Doña Alda (or Doñalda), wife of Roldán in the Romancero, or might even have wanted to establish an ironic reference to the word doncella. Just as Don Quijote changes the concept of the peasant girl, of whom it was said that she had "la mejor mano para salar puercos que otra mujer de toda la Mancha" (I, 9, 93), to an ideal gentle lady, so the name Aldonza and all its connotations becomes the beautiful Dulcinea. The parallel comic effect on both conceptual and linguistic levels is considerable.

The comic chivalric name of the horse Rocinante should not be overlooked here. The combination of the words rocín (nag) and antes (in the dual sense of formerly and first) results in the horse who was formerly a nag and now is first among all nags. The name also parallels the -ante (Agramante, Bradamante, Morgante, Olivante, and Tirante), and to a lesser extent the -arte (Durandarte and Lisuarte) and -onte (Rodamonte) names in the chivalric tradition. As is the case with both Don Quijote and Dulcinea, the name has brilliant linguistically comic connotations which correspond to the comic concept and actions of the character.

Sancho Panza, of course, is hardly a chivalric name at all (though the name Sancho might evoke the series of

medieval Castilian kings of that name), and from this itself springs the humor in its application as the name for a squire of a knight-errant. The word panza (belly) is very appropriate in its application to this character.

During his career Don Quijote has occasion to invent a number of names to apply to the various imaginary characters who inhabit his chivalric world. The following are particularly interesting:

Alfeñiquén de Algarbe
 Alifanfarón de la Trapobana
 Brandabarbarán de Boliche
 Brocabruno de la Gran Fuerza
 Caraculiambro, señor de la ínsula Malindrania
 Espartafilardo del Bosque
 Laurcalco, señor de la Puente de Plata
 Gran Mameluco de Persia
 Micocolemo, gran duque de Quirocia
 Pentapolín del Arremangado Brazo
 Timonel de Carcajona

These ridiculous names, with their extravagant length (Brandabarbarán, Caraculiambro, Espartafilardo, etc.), their long titles referring to nonexistent places (Boliche, Malindrania, Quirocia, etc.),¹¹ their comic derivations (Alifanfarón < fanfarrón, swaggering, showy; Alfeñiquén < alfeñique, sugar paste; Carcajona < carcajada, guffaw; etc.), their alliteration (Brandabarbarán, Alifanfarón, Micocolemo, etc.), their accentuation on the final syllable (Alfeñiquén, Alifanfarón, Pentapolín, etc.), and their nasal sounds (Alfeñiquén, Alifanfarón, Brandabarbarán, etc.),¹² are in themselves sources of comedy for the reader.

But these are more than comic parodies of chivalric names; they are faithful copies of a type of name that can be seen in some chivalric novels. Examples are Quirieleisón de Montalbán, the maiden Placerdemivida, and the widow Reposada from Tirante el Blanco (all cited in Don Quijote in I, 6, 72), and the queen Pintiquiniestra (cited in Don Quijote in I, 6, 68), Contumeliano de Fenicia, Cataquefarás, and Quirieleisón from Las sergas de Esplandián. Riley characterizes names such as these as "a half-hearted self-mockery and a crude pre-Cervantine irony."¹³

In addition, Sholod (see Chapter I) indicated common prefixes and suffixes for chivalric names in Amadís de Gaula. Of these we see here Al- (Alfeñiquén, Alifanfarón), Bran- (Brandabarbarán),¹⁴ -ín (Pentapolín), -ón (Alifanfarón), -án (Brandabarbarán), and -el (Timonel).¹⁵ Sholod also discusses the use of epithets, as they are used here, to indicate nationality, behavior, appearance, etc.¹⁶

The names which Don Quijote invents to suit his purposes are not only brilliant examples of linguistic humor, they are also excellent parodies and imitations of the names common in novels of chivalry.

Just as Don Quijote invents the title of El Caballero del Sol or del Sierpe for his imaginary knight-errant (I, 21, 197),¹⁷ so Sansón is first called the Caballero del Bosque when he and Don Quijote meet in the forest (II, 12, 621) and, just once, the Caballero de la Selva (II, 14, 630),

and only after the dawn when Don Quijote can see his mirror-like armor is he called the Caballero de los Espejos (II, 14, 636). During this adventure Sansón never calls himself by any of these names, nor does Don Quijote employ them when addressing the knight; they are all used only in narration. Names of this sort are very common in the novels of chivalry, and there is one example of a knight, Platir, called el Caballero del Espejo.¹⁸ When Sansón meets Don Quijote again in Barcelona he announces his name as El Caballero de la Blanca Luna. Olivante de Laura called himself El Caballero de la Luna.¹⁹

In their first encounter Sansón tells Don Quijote his lady is named Casildea de Vandalia, a name derived much as was Dulcinea del Toboso. As Sansón says, "que, por llamarse Casilda y ser de la Andalucía, yo la llamo Casildea de Vandalia" (II, 14, 632). The second time, as the Caballero de la Blanca Luna, he cruelly refuses to give a name to his lady: "Mi dama, sea quien fuere" (II, 64, 1010-1011), making the defeat just that much more bitter for Don Quijote.

The priest gives Dorotea the name Princess Micomicona, "porque llamándose su reino Micomicón, claro está que ella se ha de llamar así" (I, 29, 293). This is the same process used in the formation of the names Amadís de Gaula, Don Quijote de la Mancha, Casildea de Vandalia, etc. Sancho's response, totally in keeping with his personality, puts this whole practice into perspective:

---No hay duda en eso---respondió Sancho---; que yo he visto a muchos tomar el apellido y alcurnia del lugar donde nacieron, llamándose Pedro de Alcalá, Juan de Ubeda y Diego de Valladolid, y esto mesmo se debe de usar allá en Guinea: tomar las reinas los nombres de sus reinos.

(I, 29, 293)

The comic effect of the words Micomicón and Micomicona, derived from mico, monkey, is considerable. In the sentence in which the word first appears, "es la heredera por línea recta del varón del gran reino Micomicón, la cual viene en busca de vuestro amo a pedirle un don" (I, 29, 292), the repetition three times of words ending in -ón, as Clemencín points out, "produce una consonancia hueca y burlona, que ayuda también á aumentar el ridículo."²⁰

When improvising her story Dorotea identifies her father as Tinacrio el Sabidor, an enchanter who has a role in more than one chivalric novel, her mother as Jaramilla, perhaps a diminutive of the name of the Jarama river, and her arch-enemy as Pandafilando de la Fosca Vista (I, 30, 303). The latter name is in the same class as those invented by Don Quijote. She almost loses the effect of her story when, at the end, she forgets Don Quijote's name and says, "El cual se había de llamar, si mal no me acuerdo, don Azote, o don Gigote" (I, 30, 303). The first of these names brings to the reader an ironic recollection of the adventure of the whipping of Andrés and perhaps even foreshadows the disenchantment of Dulcinea, particularly the scene where Don Quijote himself tries to whip Sancho, while

the second word, gigote, refers to a kind of minced meat, and also might recall gigante and the famous windmill episode. Cervantes seldom passes up an opportunity to engage in some form of linguistic humor in connection with chivalric names.

The best example of the creation of comic names is the adventure of the Dueña Dolorida. She is also known as the Countess Trifaldi because of her triple skirt and the Countess Lobuna because of the wolves of her earlōon (had they been foxes she would have been called the Countess Zorruna), and her squire Trifaldín de la Barba Blanca derives his name from that of his mistress and from his appearance. Other characters in this cast include the king Archipiela, the queen Maguncia, the princess Antonomasia, the knight Don Clavijo, the giant Malambruno, and the wooden horse Clavileño el Aligero (II, 38-40, 815-825). Archipiela, Maguncia, Antonomasia, and Clavijo are comic enough in themselves. Malambruno, derived from malo and bruno, the latter a common element in chivalric names,²¹ is appropriate enough for a giant. The name of Clavileño (from clavija, peg, and leño, log, both referring to the construction of the horse) rivals that of Rocinante in fame and comic effect.

The Dueña Dolorida, when she first enters the scene, employs a series of eight comic superlative endings, finishing up with a reference to 'el acendradísimo caballero don

Quijote de la Manchísima y su escuderísimo Panza" (II, 38, 814). Sancho responds, escalating the use of the superlatives, as he did with archaisms in the adventure of the fulling mills, by using six in a smaller number of words, including "el don Quijotísimo" (II, 38, 814). Once again the name of the protagonist has lent itself to a type of linguistic humor.

A role Sancho frequently plays is that of "prevaricador del buen lenguaje" (II, 19, 674). An example of what Sancho does to chivalric names is provided by the "bálsamo de Fierabrás." Sancho changes this into "aquella bebida del feo Blas" (I, 15, 137), making a strange-sounding name into one appropriate for someone of Sancho's social rank.

Later he changes Queen Madásima and the Maestro Elisabat (mentioned by Cardenio and Don Quijote in I, 24, 232) into "aquella reina Magimasa o como se llama" and "aquel abad" (I, 25, 234). Magimasa (from magia, magic, and masa, dough) is a perfect example of linguistic humor produced unconsciously on the part of the character, though not on the part of Cervantes. In the case of Elisabat, a doctor's name is modified so as to change it into another profession, in a generic sense.

Mambrino, whose helmet Don Quijote believes he has won, becomes, for Sancho, Malandrino (from malandrín, thief or scoundrel) (I, 19, 170), Martino (from Martín, the common name) (I, 21, 195), and Malino (from malo, evil)

(I, 44, 457), though he also correctly calls him Mambrino (I, 25, 239).²²

Sancho reports to his master that their exploits have been published in a volume written by one Cide Hamete Berenjena, instead of Benengeli (II, 2, 557). Benengeli does mean berenjena so Sancho is not far off base in using this name. The reason he uses it is explained by Sancho when he says that "por la mayor parte he oído decir que los moros son amigos de berenjenas" (II, 2, 557), which, according to Riquer, is true.²³

Pandafilando de la Fosca Vista, the name of the giant invented by Dorotea, is turned into Pandahilando by Sancho (I, 30, 305), changing the chivalric f- to h-, even though here it is in the middle of the word, "in accord with the feeling he has acquired for linguistic correspondence between his master's speech and his own."²⁴

Sancho makes such changes in these names because, as Spitzer says, his

ignorance and weak memory . . . seem to create a "polyonomasia": . . . Sancho must multiply names simply because all the forms of names that he retains are only approximations of the real ones; they are variable because he cannot take a firm hold on them; he indulges in . . . "popular etymologies," i.e., he alters names according to the associations most convenient to his intellectual horizon. Sometimes he offers several variations, but even when only one alteration is involved, the effect of polyonomasia still remains because of the fact the real name is also present in the reader's mind.²⁵

Amado Alonso essentially agrees with Spitzer and adds that the mistakes Sancho makes help establish his comic personality.²⁶ Although Alonso feels that when Sancho commits an error with a word it can have no ironic or satiric effect,²⁷ it does seem that Sancho's errors with chivalric names provide Cervantes with still another means of deriving linguistic humor and chivalric parody.

The same type of error, and with the same effect, can be seen in the following exchange between Don Quijote and his housekeeper:

Dijo también que se llamaba el sabio Muñatón.
 --Frestón diría--dijo don Quijote.
 --No sé--respondió el ama-- si se llamaba Frestón
 o Fritón; sólo sé que acabó en tón su nombre.
 (I, 7, 78)

The form Fritón (undoubtedly from frito, fried) is especially suitable for the housekeeper to use. Spitzer points out that "word forms that are unalterable for the learned Don Quijote are quite exchangeable in the mind of the uncultured ama."²⁸

Another example of the housekeeper's linguistic errors occurs at the end of Don Quijote's first sally when he is returned home badly beaten. He calls for the sabia Urganda to cure him, but the housekeeper replies, "Suba vuestra merced en buena hora, que, sin que venga esa hurgada, le sabremos aquí curar" (I, 5, 65). The word hurgada (perhaps based on the past participle of hurgar and carrying here the connotation of a meddling woman) is a corruption

of the name Urganda that has definite comic effect.²⁹ In the same scene, Don Quijote's niece says Esquife (meaning skiff) instead of Alquife, the enchanter from Amadís de Gaula (I, 5, 65).

There is just one occasion on which Sancho has recourse to the invention of a chivalric name. It comes when he is trying to talk his way out of accompanying his master on Clavileño. His line of reasoning is that in the novels of chivalry the presence of the squire on an adventure is never mentioned. Rather it is recorded simply that "Don Paralipomenón de las Tres Estrellas acabó la aventura de los seis vestiglos" (II, 40, 826). The name Paralipomenón, with its meaningless accumulation of syllables, accent on the final syllable,³⁰ chivalric epithet, etc., is worthy of Sancho's master.

The chivalric names in Don Quijote are a constant reminder to the reader of the novels of chivalry and a constant source of humor, the product of a genius at imitation and comedy.

NOTES

¹For descriptions and identifications of these names, and for the location of the various names in Don Quijote, see Richard L. Predmore, An Index to "Don Quijote," Including Proper Names and Notable Matters (New Brunswick, N. J., 1938), and Armando Cotarelo y Valledor, Padrón literario de Miguel de Cervantes Saavedra (Madrid, 1948).

²See the chapter "Linguistic Perspectivism in the Don Quijote" in Linguistics and Literary History, pp. 41-85.

³Ibid., pp. 49 and 76, n. 13.

⁴Constantino Láscaris Comneno believes that it is in this capacity, and using the word in a metaphoric sense, that Cervantes intended the name. "El nombre de don Quijote," Anales cervantinos, II (1952), 364.

⁵Spitzer, "Linguistic Perspectivism," p. 49.

⁶Dámaso Alonso sees the following similarities between these two characters: (1) both are hidalgos, (2) both go in search of adventures and need to be dubbed knights-errant, (3) both are ridiculously in love, (4) both make others swear that their lady is the most beautiful in the world, (5) both present extravagant, ridiculous figures, (6) both receive the same reaction by the rest of the world, and (7) there is the parallelism in names--El hidalgo Camilote, el hidalgo don Quijote. "El hidalgo Camilote y el hidalgo don Quijote," Revista de filología española, XX (1933), 392-393.

⁷See Joaquín Casaldüero, Estudios de literatura española (Madrid, 1962), p. 71, and Federico Sánchez-Escribano, "Dos notas cervantinas," Anales cervantinos, VIII (1959-1960), 365.

⁸See Clemencín, I, 292, n. 2.

⁹Ibid., III, 218, n. 1.

¹⁰Riquer, ed. Don Quijote, p. 41, n. 15. He cites the proverb that says, "A falta de moza, buena es Aldonza,"

and the fact that the prostitute-heroine of La lozana andaluza changed her name from Aldonza to its anagram Lozana.

¹¹The Puente de Plata does, however, appear in two novels of chivalry. Clemencín, I, 269, n. 2.

¹²Tomás Navarro, Estudios de fonología española (Syracuse, 1946), pp. 51-52.

¹³Cervantes's Theory, p. 23.

¹⁴Clemencín notes that "En los libros caballerescos son muchos los nombres propios de caballeros en cuya composición entra la palabra italiana brando (espada) . . . y sobre todo en nombres de gigantes," I, 269, n. 3.

¹⁵"A Study of the Language of Amadís de Gaula," pp. 97, 100-101.

¹⁶Ibid., pp. 105-106.

¹⁷Clemencín cites two examples of a Caballero del Sol and one of a Caballero del Sierpe in the novels of chivalry, I, 333-334, n. 3.

¹⁸Ibid., III, 178-179, n. 3.

¹⁹Ibid., IV, 343, n. 3.

²⁰Ibid., II, 54, n. 2.

²¹Ibid., IV, 17, n. 1.

²²Spitzer, "Linguistic Perspectivism," p. 45.

²³Riquer, ed., Don Quijote, p. 94, n. 11.

²⁴Spitzer, "Linguistic Perspectivism," p. 78, n. 15.

²⁵Ibid., p. 45.

²⁶"Las prevaricaciones," p. 13.

²⁷Ibid.

²⁸Spitzer, "Linguistic Perspectivism," p. 45.

²⁹Clemencín, whose text reads "Urgada" instead of "hurgada," comments that "En las ediciones primitivas del año 1605 se lee Urgada y no Urganda, como pusieron otras posteriores, sin advertir que la equivocación añadía gracia al discurso, y era muy verosímil en boca del Ama, quien, como mujer ignorante, no fué extraño que estropease los nombres, sustituyendo en esta ocasión al de Urganda otro de significación y uso común, y por consiguiente más natural para ella." I, 71, n. 1.

³⁰In other editions, e. g., that of Francisco Rodríguez Marín, Vol. VII (Madrid, 1913), p. 61, the name is Paraliómenon. The comic effect of the accent on the antepenultimate syllable can be equally as great.

CONCLUSIONS

This dissertation has, I hope, accomplished several ends. In the first chapter, I have attempted to synthesize the main contributions made by the few studies which exist of the language and style of the novels of chivalry. When Garci Rodríguez de Montalvo edited the primitive Amadís de Gaula in 1508 he permitted many archaic forms to remain in his text. Then when adding a last volume of his own, he consciously continued to include archaism throughout the text. Subsequent authors of chivalric novels imitated this practice, so that the single most characteristic stylistic element of all novels of chivalry is the presence of linguistic archaism. The particular archaisms preferred by different authors vary, but among those most frequent are the f-, object pronoun vos, -des second person plural verb endings in paroxytones, the possessive adjective used together with demonstrative adjectives and articles, and numerous archaic words. The effect of the archaic style of the chivalric novels was to help evoke the atmosphere of the long-past era of knight-errantry.

In Chapter II, I indicated the types of parody of the chivalric tradition which were current in the sixteenth and seventeenth centuries. Particular attention centered

upon the little-known romance which begins "Dueña, si habedes honor." Unique in the Romancero, this poem meets all of Riewald's standards for true parody: that it be humorous, aesthetically satisfying, and written without malice, and that it exaggerate "the most striking peculiarities of subject matter and style of a literary work, or author, or a school or a type of writing . . . in such a way as to lead to an implicit value judgement of the original." Apart from its intrinsic value as poetry, this romance is particularly important as a previously unrecognized source for Cervantes in Don Quijote, as it is almost certain that Cervantes was familiar with the poem and used it as a model for parodic passages of his novel which are characterized by archaism. Subsequent authors, such as Fernández de Avellaneda, Tirso de Molina, Guillén de Castro, Calderón de la Barca, and Francisco de Quevedo, perhaps ignorant of "Dueña, si habedes honor," found inspiration in Cervantes for works in which the parodic archaic chivalric style was employed.

In Chapter III, I have listed all the chivalric speeches by Don Quijote and suggested what the distribution of these speeches might tell us about the character. Assuming that only when he feels very intensely his chivalric mission does Don Quijote employ the archaic chivalric style, though recognizing that the style is not employed exclusively at such times, this distribution suggests that very early in Part I of the novel Don Quijote begins to lose faith in his

role as a knight-errant, and that only occasionally in Part II does he display any real commitment to this role. If indeed this process of desengaño is set in motion so early in the novel--and a more comprehensive stylistic and thematic study would be necessary to either sustain or refute this hypothesis--the character of Don Quijote and his struggle with himself must be reevaluated.

In addition to the use made of it by Don Quijote himself, Cervantes incorporates the chivalric style into the narration in several ways, usually in order to achieve a variety of comic effects. Other characters, especially Dorotea, the priest, Sansón Carrasco, etc., imitate Don Quijote's language in order to deceive or manipulate him for their own purposes. Sancho Panza quickly learns this type of speech from his master and puts it to frequent and effective use in the novel.

Archaism is an important and extensive stylistic component in Cervantes' novel. The fact that many of today's readers fail to recognize its existence, not to mention its importance, indicates that there are many who are unable to appreciate this fundamental aspect of the novel.

In Chapter IV, I have attempted to bring together several of the stylistic motifs related to chivalry which appear throughout Don Quijote in order to show how they, like chivalric archaism, permeate the work and contribute considerably to its unique character. Cervantes is an

unrivaled master at employing specific words or phrases in an almost endless variety of ways in order to produce considerable cumulative effect.

In the final chapter I have studied the extensive presence of chivalric names in Don Quijote, and the comic effect they produce. These names, in addition to possessing a certain intrinsic comic value, help provide the reader with insights into the personalities of some of the characters, particularly Don Quijote and Sancho Panza.

To a large extent this dissertation has been seminal. In almost every chapter more questions have been raised than have been answered. Though some may feel that Don Quijote is an over-worked classic, it has been my experience in preparing this dissertation that it still offers vast areas for further study, and that foremost among these is the general realm of style.

Much remains to be said about the presence of the language and style of the novels of chivalry in Don Quijote. There are dozens, perhaps hundreds, of words, phrases, and longer passages that would evoke the chivalric novels in the minds of seventeenth-century readers but which pass unnoticed today. James Thorpe has pointed out that it is impossible to act

as if a literary work had an historical meaning and a separable modern meaning. Often, for want of time or energy or interest, we do not explore the work very fully as a part of the past, which it indisputably

is, the moment after it is written, in its language and conventions and presuppositions. But it is fallacious to think that we can concern ourselves only with its modern relevance, even though it is true that there is where its greatest significance lies. We cannot safely ignore its pastness if we mean to understand the work, for its presentness is an adaptation or application or generalizing of its pastness.¹

What twenty-third-century reader will recognize for what it is a work that is an imitation and parody of the James Bond novels? What twentieth-century reader of Don Quijote is able to catch the associations that certain phrases would have evoked in Cervantes' time? Until we are capable of reading Don Quijote with the familiarity with the novels of chivalry that Cervantes' contemporaries had, we will never be able to comprehend the importance of these novels in the conception and execution of the work.

In order to better understand the relationship between Don Quijote and the chivalric novels it is imperative that, as suggested in the Introduction, some of these novels be made available in modern, reliable editions. Careful studies of the salient stylistic features of such novels as Belianís de Grecia and meticulous comparisons of the language of such novels with Don Quijote are sorely needed.

In addition to the need for studies relating the novels of chivalry specifically to Don Quijote, the time may have arrived when the entire genre ought to be reevaluated. Amadís de Gaula almost certainly deserves greater

recognition, both for its importance in literary history and as a work of art, than is generally accorded it. A better understanding is needed of what the works of the genre meant, in terms of ideals, themes, etc., as well as stylistically, to the Spaniards of the sixteenth and seventeenth centuries.

Other areas of language and style of Don Quijote which concern the novels of chivalry to some extent are not studied here. For example, much remains to be said about the role of adjectives and epithets, chivalric and otherwise, in Don Quijote. A study of the words used by Don Quijote, Sancho, the narrator, etc., to describe Don Quijote, Dulcinea, the novels of chivalry, etc., could perhaps provide a number of insights into Cervantes' art and the roles of the various characters.

Neologisms, chivalric and non-chivalric, and their role in Don Quijote might provide another area for stylistic study. For example, the adjective escuderial (first used in I, Prol., 25) and the related forms escudería, escuderialmente, seem to have been invented by Cervantes.² Similarly, the juxtapositioning of certain words for comic effect, e.g., "las gatescas heridas" (II, 47, 878), and other types of word-play, e.g., "puesta su mal compuesta colada" (I, 2, 41) or "el escudero hambriento y el amo con gana de comer" (I, 19, 171), deserve further study. In fact, comedy produced through linguistic means in general provides a large area in which further study is warranted.

Parody, for example, is a type of writing at which the Spanish, from the Middle Ages to the present, have traditionally excelled. The Golden Age especially produced some of the greatest parodists (Cervantes, Lope, Góngora, Quevedo) of all times. Yet a reliable, not to mention definitive, study of parody in Spanish literature has yet to be written.

The main objective of this study has been to show how Cervantes, through chivalric archaism, chivalric names, and other chivalric motifs, has filled his novel with faithfully reproduced, and genuinely comic, stylistic reminiscences of the novels of chivalry. Although his contemporaries readily perceived and appreciated this, even the most discerning of today's readers of Don Quijote generally fail to do so. Cervantes has placed the fantasy world of the chivalric novels alongside the world of reality, subtly combining and contrasting the two to the extent that the reader, not unlike the mad knight of La Mancha, is not always aware of where one begins and the other ends.

NOTES

¹Literary Scholarship (Boston, 1964), pp. 6-7.

²See Martín Alonso, Enciclopedia, II, 1824.

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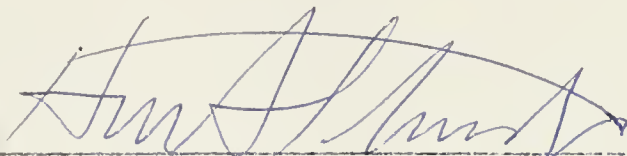
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Howard Terrance Mancing was born July 11, 1941, at Beaver Falls, Pennsylvania. In June, 1959, he was graduated from Beaver Falls Area High School. In June, 1963, he received the Bachelor of Arts cum laude from Geneva College. After studying at Western Reserve University in the summer of 1963, he enrolled in the Graduate School of the University of Florida in September of that year. He held a NDEA Graduate Fellowship in the Department of Foreign Languages from 1963 until 1966, during which time he completed all course requirements and was admitted to candidacy for the PhD in Spanish. In the summer of 1966 he worked one term as a teaching assistant. From September, 1966, until the present he has taught Spanish full time at Lycoming College in Williamsport, Pennsylvania.

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This dissertation was prepared under the direction of the chairman of the candidate's supervisory committee and has been approved by all members of that committee. It was submitted to the Dean of the College of Arts and Sciences and to the Graduate Council, and was approved as partial fulfillment of the requirements for the degree of Doctor of Philosophy.

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